







ON THE COVER

Ansel Adams, *Redwoods in Fog — Bohemian Grove, 1963*

In this, the Program for the sixty-fourth season of the Carmel Bach Festival, we continue our new tradition, now in its fourth year, of presenting on the cover of the program the work of a master photographer whose artistry is recognized as being among the best of the art form, and who lived and worked on the Monterey Peninsula, thus capturing the very best that our beautiful Peninsula has to offer both to the artist and his lens.

This year's image was made by Ansel Adams at the Bohemian Grove in 1963. Although not actually made on the Monterey Peninsula, *Redwoods in Fog — Bohemian Grove* was selected because it speaks so eloquently of the wispy, foggy ambiance that characteristically envelops the Festival each year.

The Carmel Bach Festival is grateful to The Ansel Adams Publishing Rights Trust for their generous donation of the cover art.

Cover photograph by Ansel Adams.

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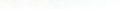
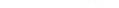
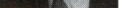
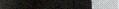
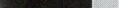
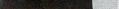


BACH

CARMEL BACH FESTIVAL



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Photography by Ron James. Vintage photos by George Siedeneck

CARMEL BACH FESTIVAL

Founded in 1935 by Dene Denny and Hazel Watrous

BRUNO WEIL

Music Director and Conductor

Please Note: No photography or recording is permitted.
Kindly disable all pagers, cell phones and watch alarms.

No Smoking shall be permitted within any part of each venue, including stage, backstage and foyer.

Latecomers will not be seated while the performance is in progress.

2002 Carmel Bach Festival - 65th Season
July 20 - August 11

Carmel Bach Festival
Sunset Cultural Center
P.O. Box 575, Carmel, CA 93921
(831) 624-1521

Schedules, history, artist profiles and more at:
<http://www.bachfestival.org>



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“Friends who are now the closest I could ever wish for, and an experience of music making that transcended any that had gone before . . . it’s a mystery . . . The first performance of St. Matthew Passion, and the aria ‘mache dich mein Herze rein,’ . . . indescribable what passed between us in the hall, all of us, musicians, listeners . . . life-changing.”

— Elizabeth Wallfisch



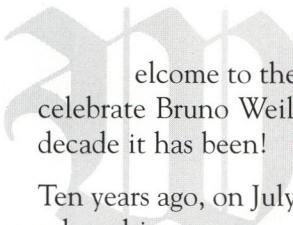
“I will never forget Bruno’s first Mass in B Minor. I had performed that work hundreds of times over nearly twenty years. But Bruno brought a blindingly clear concept of rhythm, pulse, and tempo to the entire performance. Movements which, in other conductors’ hands, had always sounded disconnected to me suddenly became a seamless whole. I felt I was hearing and singing the music for the first time. It was in that moment, most of all, that I knew we had a truly great musical artist on our podium.”

— David Gordon



WELCOME TO THE 64TH CARMEL BACH FESTIVAL

CELEBRATING BRUNO WEIL'S TENTH ANNIVERSARY SEASON



Welcome to the Carmel Bach Festival's 64th season! This year is a momentous one as we celebrate Bruno Weil's 10th anniversary as Music Director of the Festival. And what a stellar decade it has been!

Ten years ago, on July 13, 1992, Bruno Weil stepped onto the podium at the Sunset Center and ushered in a new musical era for the Carmel Bach Festival. With his first downbeat, Maestro Weil presented the music of Johann Sebastian Bach with character, charisma and passion like we had never experienced it before.

Over the past decade, Bruno has expanded and shaped the repertoire of the Carmel Bach Festival. He has brought tremendous insight into the master, Johann Sebastian Bach, as well as Bach's offspring and those composers who were inspired by Bach's genius.

Through his exceptional artistic leadership, Bruno Weil has continually engaged musicians that have challenged and stimulated each other to the highest level of performance.

A spirit of collaboration has developed with an extraordinary artistic team to plan the future of the Festival while continually improving its artistic caché. The engagement of a world class Concertmaster, Elizabeth Wallfisch, who has led the efforts in training the orchestra on appropriate Baroque performance techniques. Jesse Read's insight into programming and planning personnel for the extraordinary Recital Series. David Gordon's appointment to direct the highly regarded Virginia Best Adams Vocal Master Classes. Bruce Lamott to program and conduct the Mission Concert Series and to integrate the chorale and the chorus into the artistic process as its Director. And finally, Nana Faridany, Artistic Administrator, who works with Bruno, the artistic team and musicians year-round to ensure that the details of each production are perfectly presented.

This new energy and team spirit prepared the Festival for several milestones over the past 10 years, which include: presenting J.S. Bach's *Christmas Oratorio*, immensely popular in Europe yet never done before at the Festival; performing the complete cycle of Franz Josef Haydn's masses, and several of his most famous oratorios; a new emphasis on historically informed performance practices, performing the music of J.S. Bach and his contemporaries in the style the composers originally intended; producing the Baroque opera *Endimione*, composed by Johann Christian Bach, a programming highlight for the Festival; and celebrating the culmination of the Carmel Bach Festival each year with *Best of the Fest* — a special encore performance that brings our audiences into the programming picture, selecting the pieces and performances that moved them most deeply during the three weeks of the Festival.

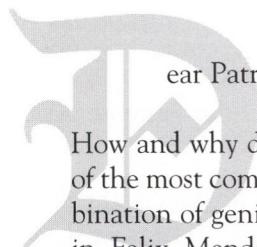
Beyond his musical achievements, Bruno and his family have become part of the fabric of our community each year. They show their strength of character, a deep sense of purpose, and a commitment to tradition with an understated artistic flair. And with that, the Carmel Bach Festival looks forward to the future.

What does the future hold? The return to Sunset Center will be a milestone. Expansion of the Festival's efforts toward training the best Baroque musicians in the world will be another. Radio broadcasts and recordings. The return of Baroque opera. And, as always, the artistic excellence, world class stature, and historic tradition that takes place in one of the most beautiful settings in the world.



MUSIC DIRECTOR'S MESSAGE

BRUNO WEIL



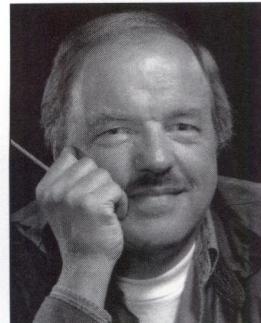
ear Patrons,

How and why does a fourteen-year-old boy write a triple fugue, one of the most complicated challenges for a composer? It must be a combination of genius and great education. Both components coincided in Felix Mendelssohn. He grew up playing and studying Bach's fugues, and we will perform Mendelssohn's own extraordinary fugal orchestral piece on Friday night.

The Bach-Mendelssohn connection is the main theme of this year's festival. In 1829 Mendelssohn started the Bach Renaissance with the famous first performance of the *Matthew-Passion*. This experience was the basis for writing his great oratorio *Elijah*.

One genius inspired by another!

We at the Carmel Bach Festival are very much inspired by great music and can't wait to present it to you in a new and exciting environment.



Bruno Weil

Bruno Weil

The photographs in this year's program book reflect the past ten years of the Carmel Bach Festival under Bruno Weil's leadership, as we look forward to the newly-to-be renovated Sunset Theater: our simple but effective opera productions on the old stage, the acoustical improvement made when we installed the thrust platform for the orchestra, our experimentations with acoustical shells, as well as the trying out of different recital locations. In addition we include some photos of Carmel in the year when the festival was founded — 1935 — taken by George Siedeneck.

All other photos are by Ron James.



PRESIDENT'S MESSAGE

LAMONT WILTSEE, PRESIDENT, BOARD OF DIRECTORS

*T*his is my tenth and last year on the Board of Directors of the Carmel Bach Festival. The time has flown by with many happy memories of soul stirring music, born and grown relationships, and achievements of note. But, the most important of these events and causal of most of them was that ten years ago Bruno Weil came to Carmel and began to work his wonderful way with us. Our Festival is much further along because of the Maestro's gifts and vision: the musicianship is first-class; our venue is improved (both here at McNitt Ballroom and in the future renovated Sunset Center); and the spirit and morale of us all is buoyant and proud. This period away from the city of Carmel will in no way diminish these effects of Bruno Weil's skill and art, in fact, they are deepened. I can hardly wait to see what the next ten years bring!

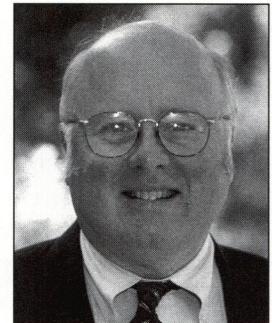
On behalf of the Board of Directors and all in the Festival family, thank you Bruno and Mechthild for gracing us with your presence and charm.

And, welcome to you all for this exceptional sixty-fourth Carmel Bach Festival.

Regards,

Lamont Wiltsee

Lamont Wiltsee
President, Carmel Bach Festival



Lamont Wiltsee



T

he passage of time has been astonishing. This is Bruno Weil's tenth season with the Carmel Bach Festival, yet I clearly remember sitting with him in the lobby of the Cypress Inn, in July of 1991, trying to talk him into accepting the job the Board of Directors was about to offer him. It wasn't that I really thought he wouldn't take the job; but he didn't really know much at all about the Carmel Bach Festival. He was sort of instinctively following his daemon, which told him to take the opportunity to give something back to California, the state that had radically changed his point of view when he was a high school exchange student in Fresno.

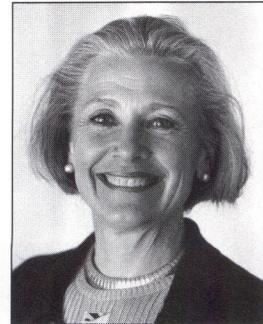
He sat quietly, looking directly at me without expression, just listening in that way he has, when you don't have any idea what he's thinking. I took a deep breath and threw my heart on the table.

"People really love this festival... And for you, it'll be a beautiful place where you can be with your family for five weeks, without dashing about on airplanes. The Board will support you absolutely. And best of all, you will be given — you and your family — well, you will be given love."

He didn't say much, but he took the job, and said he was very proud to do so. He stayed with it, although things were not easy in the beginning. And now this festival is like a magnet to iron filings. Musicians know that this is where something wonderful happens. The year Sanford Sylvan joined us, he came in and sat by my desk one day and said, "I just wanted you to know, that you can have me here as long as you want me, because as far as I am concerned, musically, with Bruno, this is IT!"

Thank you, Bruno.

Nana Faridany
Artistic Administrator



Nana Faridany



THE HISTORY OF THE CARMEL BACH FESTIVAL

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1935. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his tenth season, Maestro Weil has advanced the Festival's reputation for excellence by expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal. Landmarks over the ten years of his leadership have included adding Bach's *Christmas Oratorio* to the core repertoire, making more extensive use of Baroque stringed instruments, hiring Concertmaster Elizabeth Wallfisch to guide the orchestra in stylistic awareness, instituting the narrated final concert, "Best of the Fest," and perhaps most important, working in a collaborative way with his artistic team, to bring out the best ideas for the development of the Festival.



CALENDAR OF EVENTS

CARMEL BACH FESTIVAL 2001 SEASON

WEEK ONE

Saturday, July 14

2:30 pm Lecture –
“The Bach-Mendelssohn Connection,”
Carpenter Hall, Sunset, FREE
7:00 pm Pre-concert talk – “Facing the Music,”
Chapel, Naval Postgraduate School
(NPS), FREE
7:30 pm Tower Music, Hotel Terrace, NPS, FREE
8:00 pm Opening Night – Bach, Charles Ives,
McNitt Ballroom, NPS
10:00 pm Opening Night Party, Hotel Del Monte,
NPS

Sunday, July 15

1:00 pm Lecture – *St. Matthew Passion*, Ballroom,
NPS, FREE
2:00 pm Tower Music, Hotel Terrace, NPS, FREE
2:30 pm Concert – *St. Matthew Passion*,
McNitt Ballroom, NPS

Monday, July 16

11:00 am Organ Recital, Church in the Forest,
Pebble Beach
12 noon Adams Vocal Master Class,
Carmel Presbyterian Church, FREE
2:30 pm Harpsichord Recital,
Golden Bough
8:00 pm Concert – “A Feather on the Breath of
God,” Carmel Mission Basilica

Tuesday, July 17

2:30 pm Recital – Vocal, Instrumental Music,
Golden Bough
4:00 pm Baroque Performance Panel (vocalists),
Golden Bough, FREE
5:30 pm Twilight Concert No. 1, Hidden Valley
Music Institute, Carmel Valley Road
7:00 pm Pre-concert talk – “Facing the Music,”
Chapel, NPS, FREE
7:30 pm Tower Music, Hotel Terrace, NPS, FREE
8:00 pm Concert – Mendelssohn’s “*Elijah*” –
McNitt Ballroom, NPS

Wednesday, July 18

10:30 am Lecture – Music of the Mission Concert,
Golden Bough FREE
2:30 pm Recital – Chamber Music,
Golden Bough
5:30 pm Twilight Concert No 2. – Organ Music,
Church in the Forest, Pebble Beach
5:30 pm Mission Concert Dinner, Carmel Mission
7:30 pm Tower Music, Carmel Mission, FREE
8:00 pm Mission Concert – “Illuminated Melody,”
Carmel Mission

Thursday, July 19

12 noon Adams Vocal Master Class, Carmel
Presbyterian Church, FREE
2:30 pm Recital “Blown Away,”
Golden Bough
7:30 pm Pre-concert talk – “Facing the Music,”
Chapel, NPS, FREE
8:00 pm Concert – Italian String Music,
McNitt Ballroom, NPS

Friday, July 20

12 noon Children’s Concert, American Roots,
Golden Bough, FREE
2:30 pm Recital – Vocal and String Music,
Golden Bough
7:00 pm Pre-concert talk – “Facing the Music,”
Chapel, NPS, FREE
7:30 pm Tower Music, Hotel Terrace, NPS, FREE
7:30 pm Concert, “Miracles” St. Paul’s Episcopal
Church, Salinas, FREE
8:00 pm Concert, Classical Evening,
McNitt Ballroom, NPS

WEEK TWO

Saturday, July 21

11:00 am Recital – Mozart/Mendelssohn,
Golden Bough
2:30 pm Lecture – “The Bach-Mendelssohn
Connection,” All Saints Church,
FREE
7:00 pm Pre-concert talk – “Facing the Music,”
Chapel, NPS, FREE
7:30 pm Tower Music, Hotel Terrace, NPS, FREE
8:00 pm Bach/Ives Concert, McNitt Ballroom,
NPS

CALENDAR OF EVENTS

CARMEL BACH FESTIVAL 2001 SEASON

Sunday, July 22

1:00 pm Lecture – *St. Matthew Passion*,
McNitt Ballroom, NPS, FREE
2:00 pm Tower Music – Hotel Terrace, NPS, FREE
2:30 pm Concert – *St. Matthew Passion*,
McNitt Ballroom, NPS

Monday, July 23

11:00 am Organ Recital, Church in the Forest,
Pebble Beach
12 noon Adams Vocal Master Class,
Carmel Presbyterian Church, FREE
2:30 pm Harpsichord Recital,
Golden Bough
8:00 pm Concert, “*Exulta Filia*,”
Carmel Mission Basilica

Tuesday, July 24

9:00 am School Visit by Hesperus, Virginia Rocca
Barton School, Salinas, FREE
10:30 am Baroque Performance Panel (strings),
Golden Bough, FREE
2:30 pm Recital – Vocal/Instrumental,
Golden Bough
7:00 pm Pre-concert talk – “Facing the Music,”
Chapel, NPS, FREE
7:30 pm Tower Music, Hotel Terrace, NPS, FREE
8:00 pm Concert – Mendelssohn’s “*Elijah*,”
McNitt Ballroom, NPS

Wednesday, July 25

10:30am Lecture – Music of the Mission Concert,
Golden Bough, FREE
2:30 pm Recital – Chamber Music,
Golden Bough
5:30 pm Twilight Concert No. 3, Three Sopranos,
Church in the Forest, Pebble Beach
5:30 pm Mission Concert Dinner, Carmel Mission
7:30 pm Tower Music, Carmel Mission, FREE
8:00 pm Mission Concert – “Illuminated Melody,”
Carmel Mission

Thursday, July 26

9:00 am School Visit by Hesperus, Alisal
Community School, Salinas, FREE
12 noon Adams Vocal Master Class,
Carmel Presbyterian Church, FREE
2:30 pm Recital – “Blown Away,”
Golden Bough
7:30 pm Lecture – “Facing the Music,”
Chapel, NPS, FREE
8:00 pm Concert – Italian String Music,
McNitt Ballroom, NPS

Friday, July 27

2:30 pm Recital – Vocal/Instrumental Music,
Golden Bough
7:00 pm Pre-concert talk – “Facing the Music,”
Chapel, NPS, FREE
7:30 pm Tower Music, Hotel Terrace, NPS, FREE
8:00 pm Concert, Classical Evening,
McNitt Ballroom, NPS

WEEK THREE

Saturday, July 28

11:00 am Recital – Mozart/Mendelssohn,
Golden Bough
2:30 pm Lecture – “The Bach-Mendelssohn
Connection,” All Saints Church,
FREE
7:00 pm Pre-concert talk – “Facing the Music,”
Chapel, NPS, FREE
7:30 pm Tower Music, Hotel Terrace, NPS, FREE
8:00 pm Bach/Ives Concert, McNitt Ballroom,
NPS

Sunday, July 29

1:00 pm Lecture – *St. Matthew Passion*,
McNitt Ballroom, NPS, FREE
2:00 pm Tower Music – Hotel Terrace, NPS,
FREE
2:30 pm Concert – *St. Matthew Passion*,
McNitt Ballroom, NPS

CALENDAR OF EVENTS

CARMEL BACH FESTIVAL 2001 SEASON

Monday, July 30

11:00 am Organ Recital, Church in the Forest, Pebble Beach
12 noon Adams Vocal Master Class, Carmel Presbyterian Church, FREE
2:30 pm Harpsichord Recital, Golden Bough
8:00 pm Concert, "Miracles," Carmel Mission
10:00 pm Candlelight Violin Recital

Tuesday, July 31

10:30am Baroque Performance Panel (winds), Golden Bough, FREE
2:30 pm Recital – Vocal/Instrumental, Golden Bough
7:00 pm Pre-concert talk – "Facing the Music," Chapel, NPS, FREE
7:30 pm Tower Music, Hotel Terrace, NPS, FREE
7:30 pm Concert "Spain in the New World," St. Mark's Episcopal Church, King City FREE
8:00 pm Concert – Mendelssohn's "Elijah," McNitt Ballroom, NPS

Wednesday, August 1

10:30am Lecture – Music of the Mission Concert, Golden Bough, FREE
2:30 pm Recital – Chamber Music, Golden Bough
5:30 pm Twilight Concert No. 4, "The Eloquent Quartet," Church in the Forest, Pebble Beach
5:30 pm Mission Concert Dinner, Carmel Mission
7:30 pm Tower Music, Carmel Mission, FREE
7:30 pm Concert, "Spain in the New World," Oldemeyer Center, Seaside, FREE
8:00 pm Mission Concert – "Illuminated Melody," Carmel Mission

Thursday, August 2

12 noon Adams Vocal Master Class, Carmel Presbyterian Church, FREE
2:30 pm Recital – "Blown Away," Golden Bough
7:30 pm Lecture – Facing the Music, Chapel, NPS, FREE
8:00 pm Concert – Italian String Music, McNitt Ballroom, NPS

Friday, August 3

2:30 pm Recital – Vocal/Instrumental Music, Golden Bough
5:30 pm Twilight Concert No. 5, "My Thing is My Own," Hidden Valley Music Institute, Carmel Valley
7:00 pm Pre-concert talk – "Facing the Music," Chapel, NPS, FREE
7:30 pm Tower Music, Hotel Terrace, NPS, FREE
8:00 pm Concert, Classical Evening, McNitt Ballroom, NPS

FINAL WEEKEND

Saturday, August 4

11:00 am Recital, Mozart/Mendelssohn, Golden Bough
2:30 pm Recital, Vocal Master Class Showcase, McNitt Ballroom, NPS
Sponsored by The Grill on Ocean Avenue, Flaherty's Seafood Restaurant and Village Corner Mediterranean Bistro
8:00 pm Concert, "The Best of the Fest," McNitt Ballroom, NPS
Sponsored by Carmel Plaza
10:15 pm Grande Finale Party, Hotel Del Monte, NPS

Sunday, August 5

2:30 pm Choral Finale, The Music of the Mission Concert, First Presbyterian Church, Monterey



THE DISCOVERY SERIES

THREE WEEKS OF FREE MASTER CLASSES, INFORMAL TALKS, OPEN REHEARSALS
AND FAMILY CONCERTS. JULY 14 THROUGH AUGUST 3, 2001

SATURDAY, JULY 14 ONLY

Lecture: A Place for Elijah: J.S. Bach and the Mendelssohn Connection

2:30 pm

Carpenter Hall, Sunset Center

Dr. Clifford Cranna, Musical Administrator,
San Francisco Opera

The lectures are generously sponsored by Cypress Inn

SATURDAY, JULY 21, 28

Lecture: A Place for Elijah: J.S. Bach and the Mendelssohn Connection

2:30 pm

All Saints Church, Lincoln & 9th, Carmel
Dr. Clifford Cranna, Musical Administrator,
San Francisco Opera

The lectures are generously sponsored by Cypress Inn

SATURDAY, JULY 21, 28

Pre-Concert Talk: "Facing the Music"

7:00 pm

Chapel, Naval Postgraduate School

Informal pre-concert talk with David Gordon,
Festival Education Director

*The pre-concert talks are generously sponsored by
The Mitchell Group and San Carlos Agency*

SUNDAYS, JULY 15, 22, 29

Lecture: Bach's St. Matthew Passion

1:00 pm

McNitt Ballroom, Naval Postgraduate School
John Butt, Ph.D.

John Butt, Bach Festival harpsichordist and world-renowned Bach scholar, discusses the great choral work many regard as J.S. Bach's crowning masterpiece.

The lectures are generously sponsored by Cypress Inn

MONDAYS, JULY 16, 23, 30

Adams Vocal Master Class

12 noon

Carmel Presbyterian Church
Ocean and Junipero, Carmel

Hosted by David Gordon, Master Class Director
The Master Classes are generously sponsored by Robertson's Antiques

TUESDAYS, JULY 17, 24, 31

Up Close and Personal: Three performers' panels with members of the Bach Festival ensemble

4:00 pm July 17

vocalists, Golden Bough, Carmel

10:30 am July 24

strings, Golden Bough, Carmel

10:30 am July 31

winds, Golden Bough, Carmel

Performance panels are generously sponsored by James Greco & Associates, Insurance Services

TUESDAYS, JULY 17, 24, 31

Pre-Concert Talk: "Facing the Music"

7:00 pm

Chapel, Naval Postgraduate School

Informal pre-concert talk with David Gordon,
Festival Education Director

*The pre-concert talks are generously sponsored by
The Mitchell Group and San Carlos Agency*

WEDNESDAY, JULY 18, 25, AUGUST 1

Lecture: The Music of the Mission Concert

10:30 am

Golden Bough Theater

Dr. Bruce Lamott, Festival Chorale Director and conductor of the Mission Concert, introduces his 2001 Mission program.

The lectures are generously sponsored by Cypress Inn

THURSDAYS, JULY 19, 26, AUGUST 2

Adams Vocal Master Class

12 noon

Carmel Presbyterian Church

Ocean and Junipero, Carmel

Hosted by David Gordon, Master Class Director

THURSDAYS, JULY 19, 26, AUGUST 2

Ancient Music for Modern Ears: Baroque Instruments in the 21st century

7:30 pm

Chapel, Naval Postgraduate School

Informal pre-concert talk with David Gordon,
Festival Education Director

THE DISCOVERY SERIES

SEMINARS, INFORMAL TALKS, OPEN REHEARSALS, FAMILY CONCERTS AND OTHER FREE EVENTS

FRIDAYS, JULY 20, 27, AUGUST 3

Pre-Concert Talk: "Facing the Music"

7:00 pm

Chapel, Naval Postgraduate School

Informal pre-concert talk with David Gordon,
Festival Education Director

*The pre-concert talks are generously sponsored by
The Mitchell Group and San Carlos Agency*

ADAMS VOCAL MASTER CLASS

Mondays and Thursdays

12 noon until 2:00 pm

**Six sessions: Mondays July 16, 23, 30 and
Thursdays July 19, 26, August 2**

Carmel Presbyterian Church

SE corner Junipero and Ocean Ave.

Sessions will be led by:

Monday, July 16	David Gordon
Thursday, July 19	David Gordon
Monday, July 23	Catherine Robbin
Thursday, July 26	Rosa Lamoreaux
Monday, July 30	Sanford Sylvan
Thursday, August 2	David Gordon

*The Master Classes are generously sponsored by
Robertson's Antiques*

COMMUNITY OUTREACH CONCERTS

Featuring HESPERUS: Tina Chancey, Scott Reiss, Grant Herreid

Friday, July 20, 7:30 pm

St. Paul's Episcopal Church
1071 Pajaro, Salinas

Miracles — 14th c. music that celebrates mystic visions and explores unexplained mysteries, with soprano Rosa Lamoreaux

Tuesday, July 31, 7:30 pm St. Mark's Episcopal Church, 301 Bassett, King City
Spain in the New World — renaissance and Native American music from Old and New Spain at the time of Columbus; ancient folk instruments, and indigenous dialects.

Wednesday, August 1, 7:30 pm Oldemeyer Center, 986 Hilby, Seaside
Spain in the New World (see description above)

*Community Outreach Concerts are generously sponsored by
First National Bank of Central California*

SCHOOL VISITS

Tuesday, July 24, 9:00 am Virginia Rocca

Barton School, 680 Las Casitas, Salinas

Thursday, August 2, 9:00 am Alisal

Community School, 1437 Del Monte, Salinas

String Instruments through the Ages: An Unsolved Mystery with Hesperus

On each day Tina Chancey of Hesperus will present *String Instruments Through the Ages* two times, first to 160 K-3 students and second to 160 4-6 grade students.

School Visits are generously sponsored by First National Bank of Central California

CHILDREN'S CONCERT

Friday, July 20, 12 noon

Golden Bough Theater, Carmel

Spain in the New World, an interactive version of the popular outreach concert, this lecture-demo involves the students in singing, percussion band and question and answer activities in English and Spanish.

*Children's Concerts are generously sponsored by
First National Bank of Central California*

OPEN REHEARSALS

Thursday, July 5, 10:00 am

Orchestra, Haydn and Mozart

Sunday, July 8, 7:00 pm

Mendelssohn's *Elijah*

Tuesday, July 10, 10:00 am

Orchestra TBA

Thursday, July 12, 7:00 pm

Elizabeth Wallfisch, string orchestra

McNitt Ballroom, Hotel Del Monte,
Naval Postgraduate School

(Please note: people wishing to watch the open rehearsals must treat them as a performance, remaining silent, and leaving only at breaks; these are working sessions.)

TOWER MUSIC

Saturdays, Tuesdays, and Fridays, 7:30 pm

Sundays, 2:00 pm (Not August 5)

Wednesdays, 7:30 pm

Carmel Mission Basilica

Terrace, Hotel Del Monte

Naval Postgraduate School

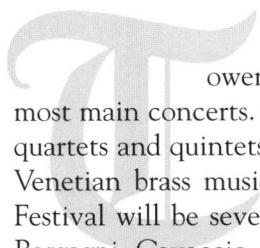
Open Air Serenades by the Festival Brass,
Sue Mudge, director

*Tower Music is generously sponsored by
The Ansel Adams Gallery and Geraldine FaNelle Stewart*



TOWER MUSIC AT THE CARMEL BACH FESTIVAL

SUZANNE MUDGE, DIRECTOR



Tower Music is a short 20-minute concert of brass music that takes place before most main concerts. The ensembles that perform range from horn duets, trombone trios, brass quartets and quintets, to the full complement with percussion. We will feature one evening of Venetian brass music of the late 16th and early 17th centuries. Never before heard at the Festival will be several fanfares and a canon by Girolamo Fantini, as well as the *Canzoni* of Bargagni, Cavaccio, Luzaschi, Merulo, and the Gabrielis. We will also feature the early 17th century music of England's Thomas Simpson and the brass music of Pezel. Other short and spirited works will be in keeping with our tradition of mostly Renaissance and Baroque music.



The history of "Tower Music" is diverse but we do know that it goes back to antiquity, when various brass instruments were used to call attention to all sorts of events: invading and marauding armies; the arrival of royalty; signals to one another (horn calls); and beginnings and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, the music was often performed from the tower of a castle or from a balcony in a large hall or church.

— Suzanne Mudge

THE FESTIVAL BRASS:

Leonard Ott,
principal trumpet for Tower Music
Susan Enger, trumpet
Kim Stewart, trumpet
Michael Hoffman, principal trombone

Suzanne Mudge,
trombone, Director of Tower Music
Wayne Solomon, bass trombone
Chris Cooper, principal horn
Loren Tayerle, horn
Kevin Neuhoff, percussion

Tower Music is underwritten in part by Geraldine FaNelle Stewart in memory of her late husband, Gordon Stewart, who played in the first Festival and for many years thereafter.

The Ansel Adams Gallery sponsors Tower Music



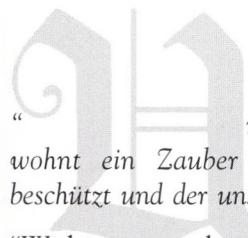
*In memory of Eddie Haug, trumpet (1925-2001),
who played for many years with the Carmel Bach Festival orchestra.*



VIRGINIA BEST ADAMS VOCAL MASTER CLASS



Virginia Best Adams



*“nd jedem Anfang
wohnt ein Zauber inne, Der uns
beschützt und der uns hilft, zu leben.”*

*“Within every beginning dwells a
magic, Protecting us and helping
us to live.”*

These words from Hermann Hesse's *Glasperlenspiel* sum up the joy of discovery we experience every summer in the Adams Vocal Master Class. Each winter, the Bach Festival receives from around the world more than 100 applications from talented young singers at the beginning of their careers. We choose four, and invite them to join the Festival ensemble to study and coach with Festival artists.

The summer events include six working sessions open free to the general public, plus additional private coaching and mentoring. In the casual atmosphere of our public sessions you will be able to watch the teachers and young artists at close hand as they explore all aspects of Baroque style, vocal technique, artistic communication, and performing artistry. The program culminates in a special concert on Saturday, August 4, showcasing the four young soloists.

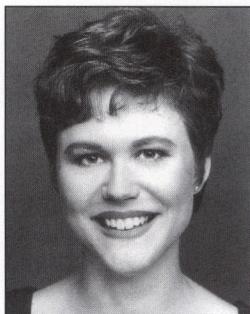
The Carmel Bach Festival is the only professional organization in North America where singers are awarded a cash stipend to coach Baroque music in a fully professional setting. With the loyal support of the Carmel Presbyterian Church and our ever-growing family of friends and donors, this wonderful event continues to grow and flourish.

I'm joined once again by three distinguished artist/teachers: Bach Festival soloists Rosa Lamoreaux, Catherine Robbin, and Sanford Sylvan. They are good friends and dedicated colleagues. Together we will lead the six working sessions, accompanied by our uniquely wonderful keyboardist Daniel Lockert.

I cordially invite you to join us for these relaxed gatherings and experience with us the joy of the singer's art and the magic and excitement of young singers at the dawn of their careers.

David Gordon
Director, Adams Master Class

DAVID GORDON INTRODUCES
THE 2001 ADAMS FELLOWS



ELIZABETH WEIGLE
soprano
(New York, NY)
Eastman School of
Music; Manhattan
School of Music;
Aspen Music Festival;
Tanglewood Fellowship

Elizabeth lives in New York City. Her diverse repertoire includes numerous world, European, and New York premieres. Her operatic roles include Susanna in *Le Nozze di Figaro*, Adele in *Die Fledermaus*, Despina in *Cosi fan Tutte*, Sophie in *Der Rosenkavalier*, and Musetta in *La Boheme*. She has sung with Virginia Opera, Chautauqua Opera, Aspen Opera Theater Center, Center for Contemporary Opera (NY), Bronx Opera and the American Music Theater Festival. In concert she has appeared at the Kennedy Center; Carnegie Recital Hall; and with the Boston Camerata; Rochester Bach Festival; Cantata Singers in Boston; and Concert Royal in New York City. She has recorded for Nonesuch, Erato, and CCn'C.



STEPHANIE PREWITT
mezzo-soprano
(Austin, TX)
University of Texas,
Austin; Aspen Festival

Stephanie Prewitt grew up in Austin. She has performed in theaters, cathedrals, and concert halls throughout the U.S. and Europe, in repertoire spanning eight centuries. A resident of Europe for several years, she soloed regularly with the renowned Clemencic consort in Vienna and Paris, and was a member of the six-voice ensemble La Cappella, touring with them throughout Austria, Italy, and Scandinavia, in repertory ranging from the Austrian Renaissance to American spirituals. Since returning to the U.S.A., she has sung at the Aspen Music Festival; New Texas Festival; Victoria Bach Festival, and with the New York ensemble for Early Music and the Texas Early Music Project. She appears on Koch International, Preiser and Nuovo Era CDs.

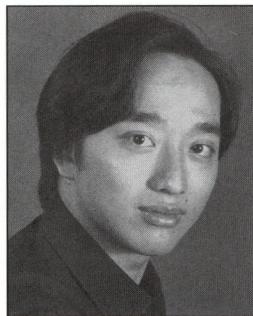
VIRGINIA BEST ADAMS VOCAL MASTER CLASS

STEPHEN NG

tenor

(Hong Kong)

D.Mus. candidate, Indiana University, New England Conservatory of Music; Chinese University of Hong Kong



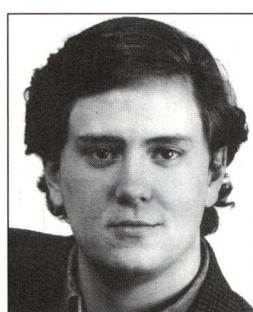
Stephen has been a member of the Carmel Bach Festival Chorale for three seasons, and we're delighted to welcome him into the Master Class program this year. His recent engagements include solo appearances with the Netherlands Opera in Amsterdam; Philharmonia Baroque Orchestra (San Francisco, CA); the Benevolent Order for the Music of Baroque (Seattle, WA); Emory University (Atlanta, GA); Indianapolis Chamber Orchestra; the Hong Kong Bach Choir; Theatre of Voices; Boston's Handel & Haydn Society; and The New York Collegium. Stephen's concert repertoire includes the role of Evangelist in Bach's *Christmas Oratorio*, *St. John Passion*, *Magnificat*, Mozart's *Requiem* and Arvo Part's *Miserere*.

CHRISTOPHER BURCHETT

baritone

(Pikeville, KY)

University of Louisville; Indiana University



A recent winner of The National Society of Arts and Letters Doris Seward Memorial Award, Christopher's repertoire includes major works of Bach, Handel, Haydn, and Bruckner. He has sung with The Indianapolis Symphonic Choir; Louisville Orchestra; Louisville Bach Society; and the Louisville Choral Arts Society. He has sung with the Cedar Rapids Opera Theatre; Palm Beach Opera; Kentucky Opera; Utah Festival Opera; Opera Theatre of St. Louis; and the University of Louisville Opera Theatre, in repertoire including *Susannah*, *L'Elisir d'Amore*, *La Boheme*, *Il Barbiere di Siviglia*, *The Rake's Progress*, *La Serva Padrona*, *Le Nozze di Figaro*, *La Fanciulla del West*, *Cosi Fan Tutte*, and *The Magic Flute*. Christopher lives in Bloomington, IN, and is pursuing a Performers Degree in Opera Studies.

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund since June 2000.

Dr. and Mrs. Michael Adams	Lynne Gil and Morgan Harrington
Anonymous	Ken and Anne Helms
Mr. and Mrs. Vladimir Ashkenazy	Leo Holub
Bonny Lynn and Jim Babb	Mr. and Mrs. Alfred Holzer
Jerry and Jo Barton	Peter and Patti Hoss
Ms. Victoria Bell	Matching Grants Program
Ms. Ruth Bernhard	Mario and Alison Jaques
Anne F. Best	W. Kent Johns
Alan and Jean Brenner	Mr. Jim Johnson
Sylvia Broadbent	Dr. and Mrs. Arnold Manor
John W. and Jane F. Buffington	Ms. Katie Clare Mazzeo
Gene and Barbara Bullock-Wilson	Dr. and Mrs. L. Bruce Meyer
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Frank and Phyllis Donohue	Marion Patterson
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Walter and Joyce Douglas	Lee and Shirley Rosen
Susan Watts DuCoeur	Maestro and Mrs. Sandor Salgo
Mr. and Mrs. Winston Elstob	Lynn Evans and Fred Saunders
The Ernst Bacon Society	Drs. John and Helen Schaefer
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Annamarie and Andrea Fulton	Mr. James Schwabacher, Jr.
Mrs. Frances George	Mrs. Marilyn Sevilla
Sue Stryker and Alice Gill	William K. Stewart
Doris and Henry Gilpin	Betsy and Robert Sullivan
Mrs. Bruce Grimes	Harlan and Anne Veal
Mr. Roger L. Hall	Cole Weston
Ms. Anne Hammond	Dr. and Mrs. Paul Woudenberg

Coaching sessions take place Noon - 2 p.m. on Mondays: July 16, 23, and 30; and Thursdays: July 19, 26, and August 2, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are open free to the general public.

The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 4 at 2:30pm in the ballroom of the historic Del Monte Hotel. Tickets are available at the door.

Master Class website: www.spiritsound.com/bachinfo.html



CARMEL BACH FESTIVAL ORCHESTRA

BRUNO WEIL, CONDUCTOR

VIOLINS

Elizabeth Wallfisch,
Concertmaster
David Myford,
Associate Concertmaster
Fran Berge
Barbara L. Downie
Catherine Emes
Rachel Evans
Nina Falk
Elizabeth Field
Alicia Huang-Yang
Ann Kaefer-Duggan
Emlyn Ngai
Cynthia Roberts,
Principal Second
Marilyn Sevilla
Elizabeth A. Stoppels,
Associate Principal Second
Joseph Tan
Monica Waisman

VIOLAS

George Thomson,
Principal
Elly Winer,
Associate Principal

Michelle Dulak
Meg Eldridge
Nancy Lochner

CELLOS

Douglas McNames,
Principal
Allen Whear,
Associate Principal
Joanna Blendulf
Paul Rhodes
William Skeen

VIOLA DA GAMBA

John Dornenburg

DOUBLE BASSES

Jordan Frazier, *Principal*
Tracy Rowell
Derek Weller

FLUTES

Robin Carlson, *Principal*
Kimberly Reighley
Dawn Walker
Dana Marks

OBOES

Roger Cole, *Principal*
Neil Tatman
Ellen Sherman
Carol Panofsky

CLARINETS

Scott Anderson, *Principal*
Stephen Girko

BASSOONS

Jesse Read, *Principal*
Britt Hebert

TRUMPETS

Wolfgang Basch, *Principal*
Susan Enger
Kimberly Stewart
Leonard Ott

TROMBONES

Michael Hoffman,
Principal
Suzanne Mudge
Wayne Solomon

FRENCH HORMS

Chris Cooper, *Principal*
Loren Tayerle
John Orzel
Jeff Fowler

TUBA

Forrest Byram

TIMPANI

Kevin Neuhoff

LUTES

Richard Kolb
Deborah Fox

HARPSICORD AND ORGAN

Andrew Arthur
John Butt
Daniel Lockert
Yuko Tanaka





CARMEL BACH FESTIVAL CHORALE AND CHORUS

BRUCE LAMOTT, CHORAL DIRECTOR



CHORALE

SOPRANOS

Samela Aird Beasom
Martha Cowan
Marie Hodgson
Elisabeth Engan
Catherine McCord Larsen
Diane Thomas,
 Chorale Leader
Elizabeth Weigle,
 Adams Fellow
Twyla Whittaker

ALTO/COUNTERTENORS

Virginia Gnesa Chen
Cathy E. Findley
Michelle Fournier
Alice Kirwan Murray
Linda Liebschutz
Stephanie Prewitt,
 Adams Fellow
Nadia Smelser
P. Foster Sommerlad

TENORS

Antoine Garth
Joseph Golightly
Marshall Johnson
John Koza
Mark Mueller
Stephen Ng,
 Adams Fellow
Allen Townsend
Scott W. Whitaker

BASSES

Mark Stephen Beasom
Christopher Burchett,
 Adams Fellow
David Farwig
Jeffrey Fields
Paul Grindlay
Thomas Hart
Robert Lewis

CHORUS

SOPRANOS

Ida Emily Barber
Cathryn Blake
Nancy Carney
Lynette Culbert
Margaret Kylander
Agneta Lenberg
Nancy Opsata
Dottie Roberson

ALTOS

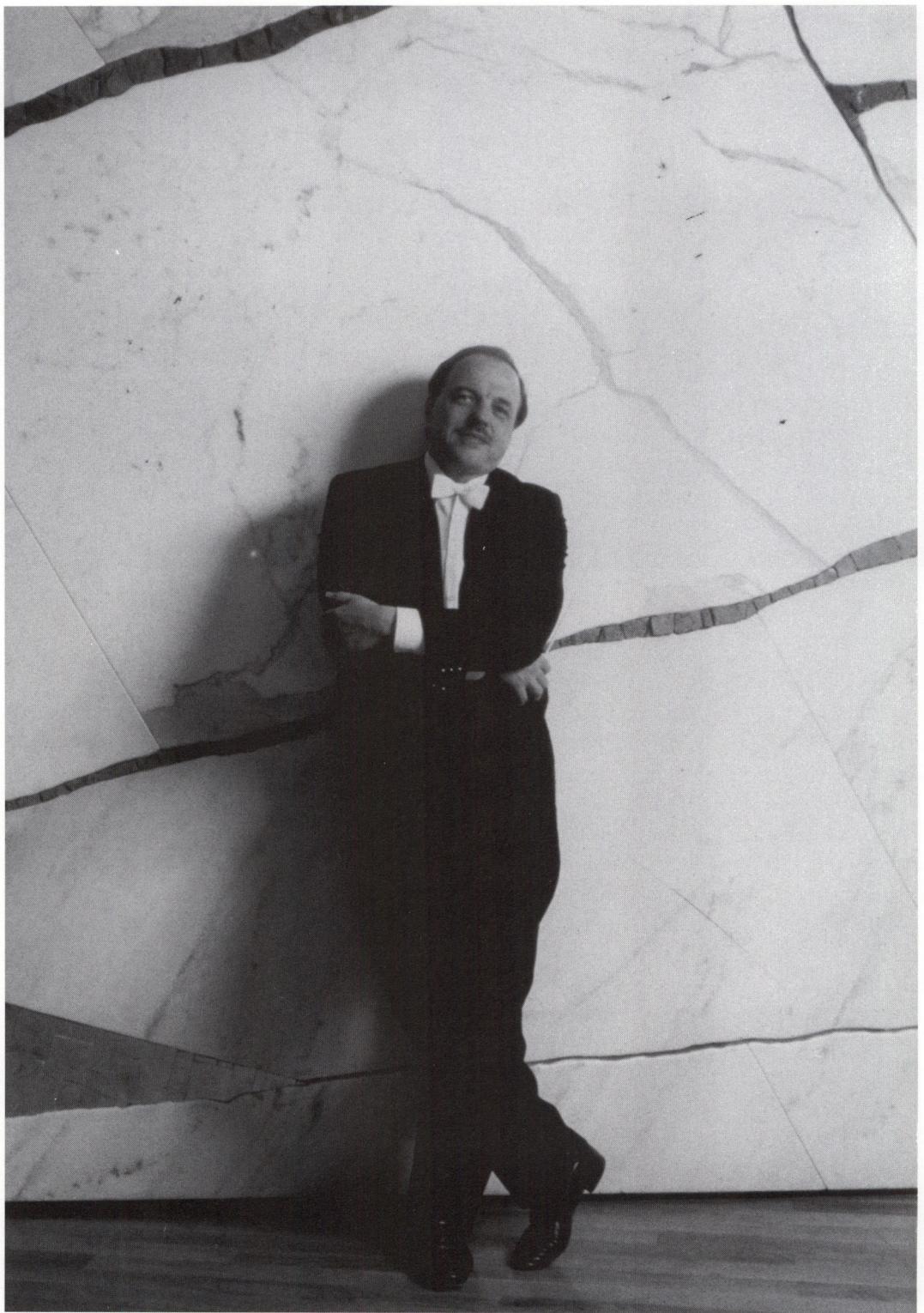
Jane F. Buffington
Elaine Cecile
Patricia Hablitzel
Lupita Harrison
Madeline Littlefield
Susan Mehra
Jean Widaman

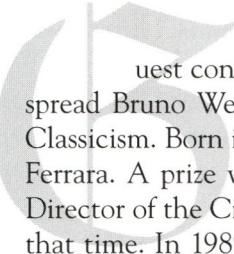
TENORS

Thomas Barber
Andy Bellenkes
James Hull
Patrick Lynch
Robert Ramon
Johnnie H. Senna
Vince Van Joolen
Mark R. Wendland

BASSES

Rod Alfsen
Nat Berman
Nathan Blau
Rex Buddenberg
John Clark
Vinz Koller
John McCarthy
Rick Nobleman
Donald Trout





uest conducting many of the major international orchestras and numerous recordings spread Bruno Weil's worldwide fame as one of the leading conductors of music of Viennese Classicism. Born in Germany, Bruno Weil was a master student of Hans Swarowsky and Franco Ferrara. A prize winner of several international competitions, he was named General Music Director of the City of Augsburg in 1981, being Germany's youngest General Music Director at that time. In 1989 he resigned that position. Until January 2002 Bruno Weil will be General Music Director of the City of Duisburg, Germany.

He has conducted German orchestras such as the Berlin Philharmonic Orchestra, the Dresden Staatskapelle and the Bavarian State Orchestra (Munich). In 1988 he enjoyed a stunning success when he replaced Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. Bruno Weil has performed with leading symphony orchestras in the U.S.A., Great Britain, France, Japan, Canada, Italy, Brazil, the Netherlands, Norway, Austria, Finland, Greece, Switzerland and Australia, such as the Los Angeles Philharmonic Orchestra, the Boston Symphony Orchestra, l'Orchestre National de France, l'Orchestre National du Capitole de Toulouse, l'Orchestre Symphonique de Montréal, the Orchestra of the Age of Enlightenment, the Sydney Symphony Orchestra and the NHK Orchestra Tokyo. He is Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. In February 1999 he made his debut with the St. Paul Chamber Orchestra.

Numerous recordings with Tafelmusik, the Orchestra of the Age of Enlightenment and the Vienna Symphony Orchestra have been released under the Sony Classical label. The recordings of the "Paris Symphonies" by Haydn won the MIDEM Cannes Classical award (category: orchestral music 17th/18th century) in 1996. Bruno Weil and Tafelmusik have also been awarded the German CD "Echo Klassik" award, as "Orchestra of the Year 1996." In 1997 Bruno Weil won the "Echo Klassik" award as "Conductor of the Year." He has also earned enthusiastic acclaim for his Schubert recordings (Complete Masses, Symphonies #5 - 8). His recent CD releases include the Mozart *Requiem* and the complete recordings of the opera *Endimione* by Johann Christian Bach, a rarely heard masterpiece by Johann Sebastian Bach's youngest son (Echo Klassik award 2000 — Best Opera Recording 17th/18th Century) for the BMG label. Just released: Liszt's Beethoven Cantata and the Choral Fantasy Op. 80 by Beethoven (also BMG).

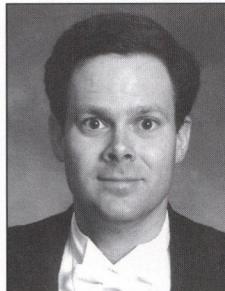
In addition, he has conducted at the German Opera Berlin; the Hamburg State Opera, the Semper Opera Dresden, the Cologne Opera House, at the Teatrocommunale di Bologna, Italy and most often at the Vienna State Opera. In 1992 he made his debut with the Glyndebourne Festival in England. In 2000 he made his very successful debuts with prestigious European festivals such as the Salzburger Mozartwoche, conducting a concert and a new production of Mozart's *Magic Flute*, the Mozartfest Würzburg and the Beethoven Festival in Bonn.

As well as being Music Director of the Carmel Bach Festival, Bruno Weil is also Artistic Director of the period instrument festival "Klang und Raum" (Sound and Space) in Irsee, Bavaria.

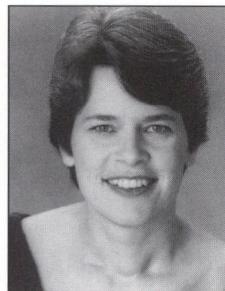


PRINCIPAL SOLOISTS AND GUEST ENSEMBLES

*A*LAN BENNETT
TENOR SOLOIST
(BLOOMINGTON, IN)



Indiana University. Fourth season in Carmel. Faculty, Indiana University School of Music. International credits as distinguished concert and recital soloist. Handel and Haydn Society; Tafelmusik; Atlanta Symphony; St. Paul Chamber Orchestra; Los Angeles Chamber Orchestra; Indianapolis Chamber Orchestra; Philharmonia Baroque. Oregon Bach Festival; Bethlehem Bach Festival; Washington Choral Arts Society; Les Violons du Roy, Quebec; Houston Masterworks Chorus; Chicago Baroque; Oratorio Society of New York; Boston Early Music Festival; Grand Tetons Music Festival. Numerous recitals throughout North America. Recordings: Harmonia Mundi USA, Nonesuch, Telarc, Focus.

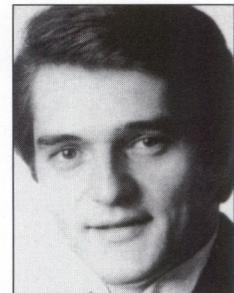


*K*ENDRA COLTON
SOPRANO SOLOIST
(BOSTON, MA)

Oberlin College, Cincinnati Conservatory (degrees in piano and voice) Fourth season in Carmel. Opera and concert engagements worldwide. Zürich Opera, Boston Lyric Opera, staged St. Matthew Passion at Brooklyn Academy of Music, Boston Early Music Festival, Milwaukee Skylight Opera. Soloist with numerous orchestras including the Los Angeles Philharmonic, Minnesota, Houston, Pittsburgh, National, Milwaukee, Indianapolis, San Antonio, Phoenix, and Dayton Symphonies, Santa Barbara Chamber Orchestra, and Boston Philharmonic. Guest appearances in the Santa Fe Chamber Music

Festival, Casals Festival, Göttingen Handel Festival, Token Creek Festival, Bethlehem Bach Festival, Tanglewood Contemporary Music Festival, and with Aston Magna, Washington Bach Consort, Santa Fe Pro Musica and Smithsonian Chamber Players, and Emmanuel Music in Boston. Recordings: Stereophile, Koch, Boston Records

*J*ÖRG HERING
TENOR SOLOIST
(GERMANY)



Hochschule für Musik Hanns Eisler. A native of Berlin, he was a member of the Stadttheater Bern and of the Stadttheater St. Gallen. He has sung all the important lyric roles of Mozart at principal European theaters. International festivals: Drottningholm, Vienna, Paris, Munich, Hamburg, Geneva, Zürich, Berlin, Irsee, and Bordeaux. Soloist with conductors: Bernius, Harmoncourt, Herreweghe, Rilling, Schreier, and Bruno Weil. Discography: Sony Classical (Haydn "Creation" and several masses with Weil and Tafelmusik) and complete recordings of Schubert masses with Maestro Weil and the Orchestra of the Age of Enlightenment.

PRINCIPAL SOLOISTS AND GUEST ENSEMBLES

HESPERUS

GUEST ENSEMBLE
(ARLINGTON, VA)

Historically informed, multi-cultural ensemble, performs eight centuries of music from four continents. Specializes in creating a synthesis of living and historic traditions, with crossover programs fusing European early music with American traditional styles, cultural portraits combining early and traditional music, and single-genre programs of medieval, renaissance and baroque music. Tours widely throughout the United States, Southeast Asia, Latin America and Europe. Discography: twelve CDs on Koch International, the Dorian Group, and Maggie's Music. Heard on national, international public radio. Awards include: the Elizabeth Campbell award for the Advancement of the Arts; Logan Prize for Excellence in Educational Programming; the Music and Humanity Award from Music at Gretna; three Wammies; and the Baltimore Chamber Music Award. Currently an ensemble-in-residence in Arlington County, Virginia through the Cultural Affairs Division. Bios for HESPERUS members Tina Chancey, Grant Herreid, and Scott Reiss are found in the Festival Ensemble pages.



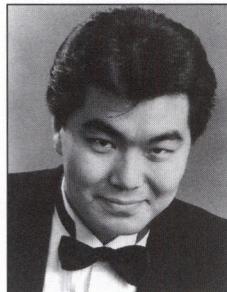
ROSA LAMOREAUX

SOPRANO
(WASHINGTON, DC)

M.Music University of Redlands, CA; ARCM, Royal College of Music, London. Eighth season in Carmel. Soloist at Bethlehem Bach Festival and festivals for the Rheingau, Leipzig, Berlin, and Halle, Germany. Recitals in Denmark, Italy, Austria, Yugoslavia, Germany, France, Brazil, and Panama. Orchestral concerts in the U.S.: Atlanta, Cincinnati, and Evansville Symphonies; Smithsonian Chamber Orchestra; Washington Chamber Symphony. Appearances this season at Library of Congress; Phillips Collection; Carnegie Hall; National Gallery of Art; Kennedy Center, and many others. Chamber music: Musicians from Marlboro; Folger Consort; Hesperus; Arcovoce, and numerous other ensembles. Recordings include: *Classical Cabaret*; *Dancing Day* 13-17th Cent. Christmas; *My Thing Is My Own* — Bawdy songs of 17th cent. England; *Luminous Spirit* — chants of Hildegard von Bingen; Berlioz' *Messe Solemnelle* and *Four Centuries of Song* (Koch); *I Love Lucette* — 16th century French theater songs; Bach Mass in B Minor (Dorian); *Gentle Annie* — songs of Stephen Foster and Charles Ives; and *Spain in the New World*.

PRINCIPAL SOLOISTS AND GUEST ENSEMBLES

CHRISTOPHEREN NOMURA
BARITONE SOLOIST
(NEW YORK, NY)



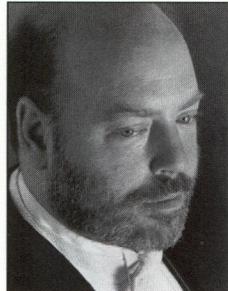
Tufts University (Political Science); New England Conservatory (BMus, MMus, Artist's Diploma). 1992 Young Concert Artists International Auditions winner. More than 100 recitals in North America, including Kennedy Center; Lincoln Center "Art of Song" Series; Spoleto Festival; Gardener Museum, Boston; Ravinia Festival; New York Festival of Song. International recitals in Nice, Hamburg, Berlin, Salzburg, Spoleto, London, Japan, and Uruguay. Represented the USIA as artistic ambassador to eastern Europe. La Jolla Chamber Music Society; Santa Fe Chamber Music Festival; Chamber Music Society of Lincoln Center. Boston Symphony; Vancouver Symphony; Bethlehem Bach Festival; Handel and Haydn Society, Boston; Boston Baroque; Utah Symphony. Professional operatic debut with San Francisco Opera at age 6. Recent opera credits include Boston Lyric Opera; Tanglewood Festival; Berkshire Opera; Dallas Opera; Skylight Opera; SONY film of Madama Butterfly. Winner of numerous international competitions and awards. Discography includes Schubert, Monteverdi, Bach, Puccini, Orff, et. al., on SONY and TDK.

CATHERINE ROBBIN
MEZZO-SOPRANO SOLOIST
(TOTTENHAM, ONTARIO)



Eighth season in Carmel. Major international *opéra* and concert career. Frequent appearances with John Eliot Gardiner, Nicholas McGegan and Christopher Hogwood and other leading conductors of period instrument orchestras, in concerts and recordings. Repertoire also encompasses Brahms, Britten, Janacek, Elgar and Schoenberg, with conductors John Nelson, Mario Bernardi, Sergiu Comissiona and Simon Rattle. Recent highlights: Los Angeles Chamber Orchestra, Detroit Symphony; Salzburg Festival; Geneva Opera; Bethlehem and Baldwin-Wallace Bach Festivals; Halle Handel Festival; concerts with major symphony orchestras across North America and in Europe. Numerous recitals in Canada with pianist Michael McMahon; recitals for BBC Radio and Festival Canada and the National Gallery in Washington. Voice faculty, York University in Toronto. Extensive discography includes recordings with John Eliot Gardiner and Trevor Pinnock (Grand Prix du Disque), a live recording of recital with British early keyboard specialist Paul Nicholson, and brand new recording of Ravel songs with pianist André Laplante.

PRINCIPAL SOLOISTS AND GUEST ENSEMBLES



*S*ANFORD SYLVAN

BARITONE SOLOIST
(BOSTON, MA)

Manhattan School of Music; Tanglewood Institute. Extraordinarily wide range of opera and concert repertoire, from baroque works to major operatic world premieres (including Grammy and Emmy awards for John Adams' *Nixon in China* and *Death of Klinghoffer*). Opera: New York City Opera; Netherlands Opera; Glyndebourne; Houston Grand Opera; Edinburgh Festival; and others. Soloist with all major North American symphony orchestras including those of Cleveland, New York, Boston, Los Angeles, Detroit, San Francisco, St. Paul. Internationally: Concertgebouw Amsterdam, London Sinfonietta; Zürich Tonhalle; Orchestra of the Age of Enlightenment; Japanese Broadcasting Corporation. Festivals: Edinburgh, Ojai, Tanglewood, Vienna, Holland, Schleswig-Holstein. Chamber Music Society of Lincoln Center; Music from Marlboro; Ensemble Sequentia; Emmanuel Music, Boston Symphony Chamber Players. CDs: Nonesuch, Decca, Harmonia Mundi, Musicmasters, Koch, Virgin Classics, New World, CRI. (including three Grammy nominations for Best Classical Vocal Performance. Distinguished recital soloist worldwide with longtime accompanist / recording partner David Breitman.



*E*LIZABETH WALLFISCH

CONCERTMASTER
(LONDON, ENGLAND)

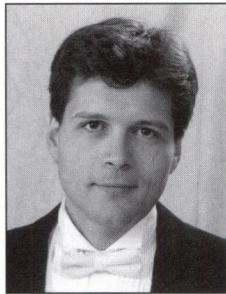
Royal Academy of Music. Winner of numerous prestigious international competitions. Maintains a busy international schedule of concerts, recordings and broadcasts both as a concerto soloist, often directing from the violin, and as a recitalist with Convivium, the trio which she founded in 1989. Regularly leads the Raglan Baroque Players, Orchestra of the Age of Enlightenment, and the London Classical Players. She returns regularly to her native Australia, where she has been named "Artist in Residence" at the University of Melbourne. Recordings: include complete violin concertos of Bach and Haydn (Virgin Classics "Veritas" label). Her recent recording of Locatelli violin concertos, *L'Arte del Violino*, was awarded a "Best Recording" prize by the Cannes Classical Awards panel. Current projects on her busy schedule include a recording of the complete Mozart piano trios, concerts in the U.S.A. and Greece, and chamber music appearances at the Klang und Raum Festival in Germany. Professor of Violin, Royal Academy of Music, London; Professor of Baroque Violin, Royal Conservatory, The Hague.



FESTIVAL ENSEMBLE

SCOTT ANDERSON

PRINCIPAL CLARINET
(HONOLULU, HAWAII)



Eastman School of Music; Northwestern University. Principal Clarinet: Honolulu Symphony. Former Principal: Grand Rapids and Oakland Symphonies. Former member: Los Angeles Chamber Orchestra; orchestras in Germany and Mexico. Chamber music: San Francisco Contemporary Chamber Players; Chamber Music Hawaii.



ANDREW ARTHUR

HARPSICHORD, ORGAN
(LONDON, ENGLAND)

Gonville & Caius College, Cambridge; Conductor, continuo player and organ recitalist worldwide. Musical Director: Collegia Cantabrigiensia. International tours with the English Baroque Soloists and The Academy of St Martin in the Fields. Recordings on ASV, Griffin, and Priory labels.

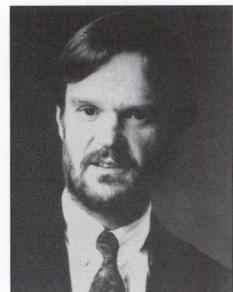
Fran Berge

VIOLIN
(PHILADELPHIA, PA)

University of Michigan; Northwestern University; Oberlin Baroque Performance Institute. Member: Fairmount String Quartet; Concerto Soloists; period instruments ensembles include: Brandywine Baroque; Philomel; Philadelphia Classical Symphony.

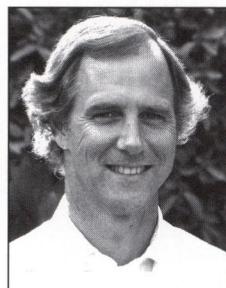
WOLFGANG BASCH

PRINCIPAL TRUMPET
(WIESBADEN, GERMANY)



17th season in Carmel.

Distinguished soloist in concerts worldwide. Recent credits include: Israel Chamber Orchestra; Jerusalem Symphony; Orpheus Chamber Orchestra; Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra; Orchestra Sinfonica Milano; Chamber Orchestra of St. Petersburg Philharmonic. Recordings: RCA, Decca, Koch, BMG and other labels. Currently: Principal Trumpet, Frankfurt Opera (since 1976).



MARK BEASOM

BARITONE
(LOS ANGELES, CA)

Tenth season in Carmel. Los Angeles Master Chorale; Los Angeles Music Center Opera. Voice faculty, Citrus College.



SAMELA AIRD BEASOM

SOPRANO (LOS ANGELES, CA)

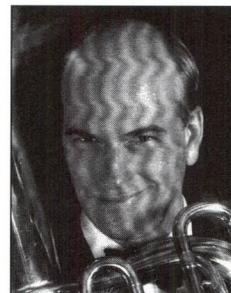
Specialist in music of Renaissance and Baroque. Los Angeles Music Center Opera; L.A. Master Chorale; L.A. Philharmonic; Musica Angelica Baroque Orchestra. Founding member female trio Foxfire.

FESTIVAL ENSEMBLE



*J*OANNA BLENDULF
CELLO
(ALAMEDA, CA)

Cleveland Institute of Music; Indiana University. Portland Baroque Orchestra; New York Collegium; American Bach Soloists; Apollo's Fire; Camerata Pacific Baroque. Member: Bimetta; Mirable; American Baroque. Active freelancer in the San Francisco Bay Area.



*F*ORREST BYRAM
TUBA
(SAN FRANCISCO, CA)

Active freelance musician in the Bay Area. Has performed with the San Francisco Symphony, Opera, and Ballet, and the San Jose Symphony. Member, Monterey Symphony; Santa Cruz Symphony; California Symphony; Modesto Symphony. Founding member, San Francisco Brass Quintet.

*C*HRISTOPHER BURCHETT
BARITONE
(see Adams Master Class pages)



*J*OHN BUTT
ORGANIST, HARPSICHORD,
LECTURER
(CAMBRIDGE, ENGLAND)

Former Associate Professor of Music and Organist at the University of California at Berkeley. Currently: faculty, University of Cambridge, and Director of Studies in Music at King's College, Cambridge. Publications (Cambridge University Press) include: *Bach Interpretation*; *Handbook to Mass in B-Minor*; and *Cambridge Companion to Bach*; next year will see the publication of his study of the historical performance phenomenon. In great demand as conductor, solo organist and harpsichordist, performing throughout Britain and the U.S. Discography includes ten solo recordings for Harmonia Mundi, the latest being a recording of Bach's four organ toccatas. In October he takes up his new appointment as Gardiner Chair of Music at the University of Glasgow, Scotland.

*R*OBIN CARLSON PERRY
PRINCIPAL FLUTE
(SEATTLE, WA)



Julliard School. Tenth season in Carmel. Memphis Symphony 1990-1996; Principal Flute, Evansville Philharmonic 1994-1995. Currently freelancing with Seattle Symphony, Seattle Opera, and Seattle Choral Company.



*T*INA CHANCEY
BOWED STRINGS, HESPERUS
(ARLINGTON, VA)

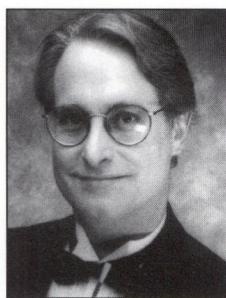
Oberlin College; Queen's College; New York University; Union Institute, Cincinnati (PhD). Founding member & Co-Director, Hesperus. Former member: New York Renaissance Band, Ensemble for Early Music, Folger Consort. Guest artist: Ex Umbris. Specialist: medieval bowed strings, viol, pardessus de viole. Recordings on Delos, Dorian, Windham Hill, EMI, other labels. Frequent articles in leading early music and string journals. Independent recording producer.

FESTIVAL ENSEMBLE

*V*IRGINIA GNESA CHEN
MEZZO-SOPRANO
(STOCKTON, CA)



Philharmonia Baroque; San Francisco Opera; Fellow, Bach Aria Festival in Stonybrook, NY. Soloist: Marin, Oakland, Stockton Symphonies; Townsend Opera Players; American Festival Opera Players; Mozart Academy, Austria. Professional Member, San Francisco Symphony Chorus.



*R*OGER COLE
PRINCIPAL OBOE
(VANCOUVER, CANADA)

Yale University; Juilliard School. Principal Oboe, CBC Vancouver Orchestra and Vancouver Symphony Orchestra (since 1976). Regular solo appearances with Vancouver Symphony and CBC. Formerly, Aspen Festival, Tanglewood Festival, Marlboro Festival. Faculty, University of British Columbia; Vancouver Academy of Music.

*C*HRIS COOPER
PRINCIPAL HORN
(SAN FRANCISCO, CA)



Boston University School for the Arts; San Francisco Conservatory; Tanglewood Music Center Fellowship. Former member, Canadian Brass (worldwide tours and 5 CDs). Since 2000 freelancer in SF Bay Area, performs with San Francisco Symphony; studio musician; faculty, CSU Hayward.

*M*ARTHA COWAN
SOPRANO
(LOS ANGELES, CA)



Active in concert, film, and recording. Prepares and performs programs at the Armand Hammer Museum and for the Center for Medieval and Renaissance Studies at UCLA.



*J*OHN DORNBURG
VIOLA DA GAMBA
(OAKLAND, CA)

Royal Conservatory, The Hague; Mozarteum, Salzburg; Fulbright Scholar. Soloist: San Francisco Symphony; American Bach Soloists; Magnificat; Aston Magna; Oregon Bach Festival; Berkeley Festival; Krakow Festival. Director, Sex Chordae Consort of Viols; Music's Re-creation. Faculty, Stanford University; California State University, Sacramento. Recordings on Centaur, Meridian, Dorian, Koch, and other labels.

*B*ARBARA DOWNIE
VIOLIN
(HOUSTON, TX)



Rice University (M.Mus, musicology and violin). Royal College and London College of Music (violin and piano). Performing credits include San Antonio Symphony, Houston Symphony, Houston Grand Opera. Solo recitals: American Musicological Society conference (1998) BBC television and radio.

FESTIVAL ENSEMBLE



*M*ICHELLE DULAK
VIOLA
(OAKLAND, CA)

University of California, Berkeley (Ph.D. candidate). Chamber musician and active freelance performer with Philharmonia Baroque; Berkeley Opera; Prometheus Symphony; Magnificat. Publications: articles in *Early Music America*, *Stagebill*, *Strings Magazine*.



*E*LISETH ENGAN
SOPRANO
(POINT RICHMOND, CA)

Mills College. Active as freelance performer in the Bay Area. Soloist: Chanticleer; Magnificat; Baroque Choral Guild; Bach Aria Group; San Francisco Bach Choir; Sonoma County Bach Society. Chorister: Philharmonia Baroque; American Bach Soloists; theatre of voices. Recorded for Harmonia Mundi, Koch International, Reference Recordings.

*M*EG ELDRIDGE
VIOLA
(FAIRFAX, CA)



University of Michigan, San Francisco Conservatory of Music; Manhattan School of Music. Member: Marin, Santa Rosa, Modesto Symphonies; Baroque violin with Michael Sand; Marin String Quartet; Russian River Chamber Music Festival. Private violin and viola teacher at Marin Waldorf School, Mount Tamalpais School, Greenwood School.



*C*ATHERINE EMES
VIOLIN
(CHARLOTTE, NC)

University of Southern California; Peabody Institute of Music. Formerly: New World Symphony, Chicago Sinfonietta, Concertmaster Illinois Chamber Symphony. Currently: Charlotte Symphony Orchestra.

*S*USAN ENGER
TRUMPET
(MEMPHIS, TN)



Northwestern University. 12th season in Carmel. Formerly: Principal Trumpet, Quebec Symphony; Assoc. Principal, Montreal Symphony. Currently: Memphis Symphony Orchestra Soloist with Minnesota Orchestra and CBC Radio Orchestra.



*R*ACHEL EVANS
VIOLIN
(BEACON, NY)

Juilliard School. Tragicomedia, Sequentia, La Stravaganza Köln, Concert Royal, New York Collegium, Dryden Ensemble, American Virtuosi, Washington Bach Consort, Santa Fe Opera, Concerto Soloists of Philadelphia. More than 20 recordings with Sequentia and other chamber ensembles.

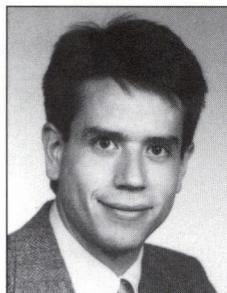
FESTIVAL ENSEMBLE

*N*INA FALK

VIOLIN
(WASHINGTON, DC)



Fulbright Scholar. Marlboro Festival; Smithsonian Chamber Players; Handel and Haydn Society; Folger Consort; Four Nations Ensemble; Arcovoce; Brandywine Baroque, Washington Bach Consort; Bethlehem Bach Festival; New England Bach Festival; Philadelphia Classical Symphony. Concertmaster, Orchestra of the 17th Century. Founder: Musicians for Social Justice.



*D*AVID FARWIG

BARITONE
(LITTLETON, CO)

Adams State College; Metropolitan State College, Denver. Former member: "The Singing Sergeants," including international tours. Soloist with Santa Fe Chamber Music Festival; Boulder Philharmonic. Member, Robert Shaw Festival Singers, since 1993.

*E*LIZABETH FIELD

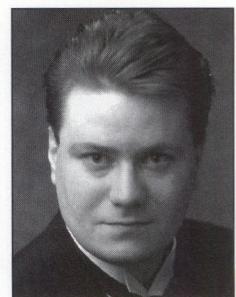
VIOLIN
(FALLS CHURCH, VA)



Music Faculty: Duke University. Soloist with Calgary Philharmonic, Ohio Chamber Orchestra. 1st Violin, van Swieten Quartet. Washington Chamber Symphony, Washington Bach Consort; Classical Band; Handel & Haydn Society; St. Luke's Chamber Orchestra; DGG, SONY, and Vox Cum Laude CDs.

*J*EFFREY FIELDS

BARITONE
(IOWA CITY, IA)



University of Iowa. Adams Fellow, 1998. Bach Aria Festival, Stonybrook, New York. Currently completing his Master's Degree. Wide repertoire including operas by Mozart, Bizet, Purcell, Puccini, broad spectrum of concert works and oratorios.



*K*ATHY E. FINDLEY

MEZZO-SOPRANO
(PACIFIC GROVE, CA)

University of California, Santa Barbara; University of Southern California. 18th season in Carmel. West Bay Opera, Palo Alto. Soloist with Camerata Singers and other choral groups and symphonies Central California. Choir Director, Monterey High School.

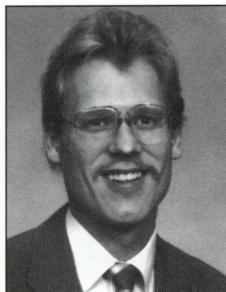
*M*ICHELLE FOURNIER

MEZZO-SOPRANO
(LA CRESCENTA, CA)



Los Angeles Music Center Opera (more than 50 productions). Featured on many soundtracks. Soloist: Los Angeles Master Chorale; I Cantori; San Luis Obispo Mozart Festival; Palisades Symphony; Santa Monica Symphony.

FESTIVAL ENSEMBLE



*J*EFF FOWLER
FRENCH HORN
(MARINA, CA)

Fresno State College, Hayward State College; orchestras in the Bay Area and Sacramento area; Monterey County Symphony. Currently teaches at Orchestra in the Schools, Carmel Valley and York School Wind Ensemble.

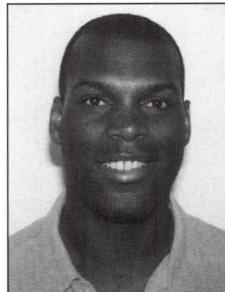


Smith College, Southern Methodist University, Guildhall School of Music and Drama (London, England). Member: Cantare Sonar. Concert Royal, New York Collegium, Publick Musick, Toronto Consort, Orquestra Barroca Catalana (Barcelona, Spain), Music of the Baroque (Chicago). Teaching Artist, Aesthetic Education Institute.



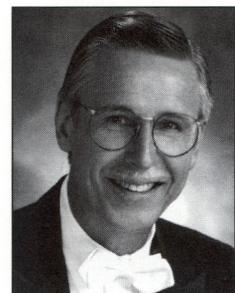
*J*JORDAN FRAZIER
PRINCIPAL DOUBLE BASS
(NEW YORK, NY)

Manhattan School of Music. Freelance: Orpheus Chamber Orchestra; Tafelmusik; Orchestra of St. Luke's. Festivals: Tanglewood; Grand Teton; Schleswig-Holstein; Prague Spring. Recordings: Nonesuch, London, EMI, Koch, DGG, Sony.



*A*NTOINE GARTH
TENOR
(SAN FRANCISCO, CA)

Professional chorister and soloist active in the Bay Area. Women's Philharmonic. Philharmonia Baroque Orchestra.



*S*TEPHEN GIRKO
CLARINET
(AUSTIN, TX)

Principal Clarinet, Austin Symphony. Formerly principal, Dallas Symphony for 23 years. Former faculty, Oklahoma University; SMU. Faculty: San Antonio College; Our Lady of the Lake University.

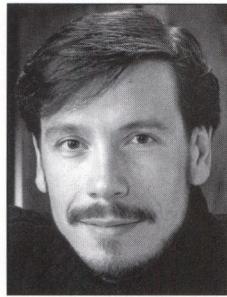


*J*OSEPH COLIGHTLY
TENOR
(SHERMAN OAKS, CA)

Active professional singing career in Los Angeles with I Cantori; Los Angeles Master Chorale, and other ensembles.

FESTIVAL ENSEMBLE

*P*AUL GRINDLAY
BASS-BARITONE
(CALGARY, CANADA)



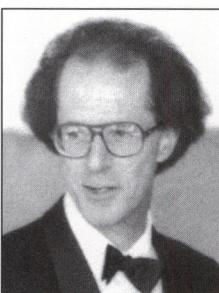
1994 Adams Fellow. Concert soloist with Tafelmusik, American Bach Soloists, Studio de Musique Ancienne de Montreal, Toronto Consort, Portland Baroque Orchestra. Opera with Vienna Chamber Opera, Opera Atelier, Calgary Opera, Pacific Opera Victoria.



*T*HOMAS HART
BARITONE
(SAUSALITO, CA)

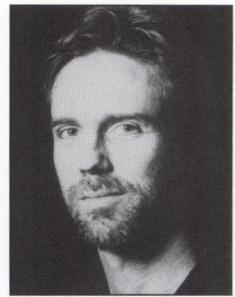
University of Kansas, Lawrence. Performances and recordings with Philharmonia Baroque Orchestra; American Bach Soloists; theatre of voices; Chanticleer.

*B*RITT HEBERT
BASSOON
(SAN DIEGO, CA)



Eastman School of Music; Cleveland Institute of Music. Eighth season in Carmel. Louisville Orchestra; Aspen Festival; Metropolitan Opera Orchestra; Ohio Chamber Orchestra; Baldwin-Wallace Bach Festival. Currently: San Diego Chamber and Opera Orchestras. CDs: Telarc, Koch International

*G*RANT HERREID
LUTE
(STONY POINT, NY)



Performs frequently on winds, strings and voice with HESPERUS and Piffaro; theorbo and lute with the baroque ensemble Artek. Creator/director of theatrical early music shows for Amherst Early Music Festival and elsewhere, including 'Il Caffe d'Amore,' a pastiche of early 17th century Italian songs and arias. Explores esoteric unwritten traditions of early Renaissance music with the group Ex Umbris. Faculty: Mannes College of Music. Director: New York Continuo Collective. Discography: Archiv, Dorian, Lyricord, Newport Classics, other labels.

*M*ARIE HODGSON
SOPRANO
(LOS ANGELES, CA)



Ninth season in Carmel. Liturgical musician and soloist. Member/soloist Los Angeles Master Chorale. Performs with Los Angeles Philharmonic and on movie soundtracks.

FESTIVAL ENSEMBLE



*M*ICHAEL HOFFMAN
PRINCIPAL TROMBONE
(MISSION VIEJO, CA)

Principal Trombone: Pacific Symphony Orchestra; San Diego Symphony. Performances with Los Angeles Chamber Orchestra; LA Music Center Opera; Peter Britt Festival, Opera Pacific. Active studio and movie soundtrack musician in LA.



*M*ARSHALL P. JOHNSON
TENOR
(MYRTLE BEACH, SC)

University of North Carolina; Ohio State University. Dayton Bach Society; Opera Columbus; early Interval of Columbus. Active as music educator, church music director, guest conductor, and professional ensemble singer.



*A*NN KAEFER-DUGGAN
VIOLIN
(CHICAGO, IL)

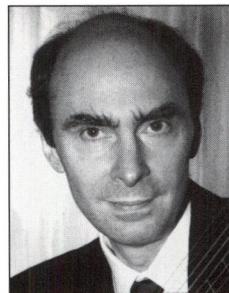
*A*ALICIA HUANG-YANG
VIOLIN
(IOWA CITY, IA)

Oberlin College; New England Conservatory. Smithsonian Chamber Players; Violins of Lafayette; Brandywine Baroque; Washington Bach Consort; Kennedy Center Opera; Baltimore Opera; Baltimore Chamber Orchestra.



*J*ULIE JEFFREY
VIOLA DA GAMBA
(RICHMOND, CA)

University of Chicago. Formerly, Assistant Director of the University of Chicago Collegium Musicum. Magnificat; Ensemble Sans Souci; The Newberry Consort; Flauti Diversi; Distant Oaks; and many others. San Francisco Early Music Festival; Regensburg Tage Alter Musik; Melbourne Autumn Music Festival. Concerts and CDs with Sex Chordae Consort of Viols. President, Viola da Gamba Society/Pacifica Chapter, which she co-founded in 1988.



*R*ICHARD KOLB
LUTE
(BEACON, NY)

Opera Atelier, Tafelmusick; les Musiciens du Louvre; New York City Opera; Handel & Haydn Society of Boston; Lute concerti with the Little Orchestra and Philharmonia Virtuosi; solo recording Italian Lute Music. Former teaching positions at the University of Toronto, the Royal Conservatory of Music (Toronto), and Wilfrid Laurier University.

FESTIVAL ENSEMBLE

*J*OHN KOZA
TENOR
(SALINAS, CA)

San Jose State University
Sixth season in Carmel. Camerata Singers; I
Cantori di Carmel; Monterey Symphony Chorus;
San Jose Choral Project; San Jose Symphony
Chorus. Music Director of the Camerata Singers;
Director of Music, Northminster Presbyterian
Church.



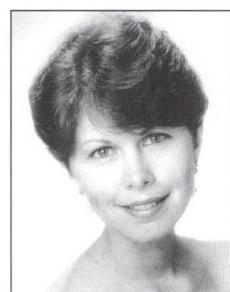
*L*INDA LIEBSCHUTZ
MEZZO-SOPRANO
(SAN FRANCISCO, CA)

Active as freelance singer,
conductor and teacher in the Bay Area. Soloist:
San Francisco Community Orchestra; Contra
Costa Chorale; West Bay Opera; Berkeley Opera;
Pocket Opera. Chorister: Philharmonia Baroque;
American Bach Soloists; Theater of Voices;
San Francisco Symphony Chorus.



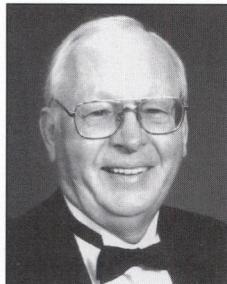
*C*ATHERINE MCCORD
LARSEN
SOPRANO
(ROSEVILLE, MN)

UC Santa Barbara. Soloist
and professional chorister with St. Paul Chamber
Orchestra; Minnesota Orchestra; Dale Warland
Singers; Los Angeles Philharmonic; LA Master
Chorale; LA Baroque Orchestra; Nakamichi
Festival; Deutsche Oper Berlin; Oregon Bach
festival. Voice faculty, Northwestern College.



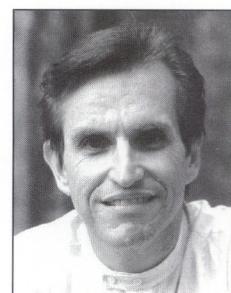
*R*OBERT LEWIS
BARITONE
(WESTMINSTER, CA)

Ninth season in Carmel.
Active professional singer in the Los Angeles
area. Member: Los Angeles Master Chorale;
Los Angeles Bach Festival. Numerous movie
soundtracks, church and synagogue music.



*N*ANCY LOCHNER
VIOLA
(PORTLAND, OR)

Manhattan School of Music;
The Juilliard School. Spoleto Festival (Italy);
National Symphony; New World Symphony.
Former Associate Principal Viola, San Diego
Symphony. Currently, Oregon Symphony.



*D*ANIEL LOCKERT
HARPSICHORD, ORGAN
ADAMS MASTER CLASS
ACCOMPANIST
(OAKLAND, CA)

Ninth season in Carmel.
Loma Linda University; University of Southern
California. Distinguished credits as piano accom-
panist and chamber musician. Accompanist
credits include the Schwabacher Debut Recital
Series in San Francisco; Juilliard School; Aspen
Music Festival; San Francisco Opera; Opera San
Jose; San Francisco Conservatory. Director and
Founder, Consortmusik, organization performing
instrumental and vocal chamber music in homes
and historic sites.

FESTIVAL ENSEMBLE



MARK MUELLER
TENOR
(POINT RICHMOND, CA)

Stanford University. Active as freelance singer and conductor in the Bay Area. Soloist: Pacific Mozart Ensemble; Baroque Choral Guild; Albany Consort; College of Marin Opera Workshop. Chorister: Philharmonia Baroque; American Bach Soloists. Assistant Director: Pacific Mozart Ensemble. Founding Director: Ensemble SOL.

DOUGLAS MCNAMES
PRINCIPAL CELLO
(WILMINGTON, DE)

Member, Brandywine Baroque, Melomanie, and Arco Voce ensembles. Frequent guest, Pro Musica Rara. Regular substitute with Philadelphia Orchestra; member, Opera Company of Philadelphia; Principal Cellist, Delaware Opera Company. Winner of the Delaware Division of the Arts Individual Artist Award in 1994. Recordings: Etcetera, Spectrum, Lyrichord, and Brandywine Baroque labels. Fall '98 release: complete cello sonatas of J.B. Masse on BB label.

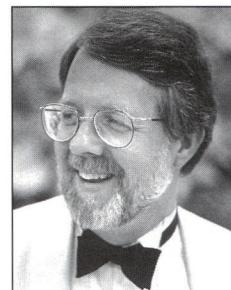
SUZANNE MUDGE
TROMBONE, DIRECTOR OF TOWER MUSIC
MUSIC LIBRARIAN
(BURLINGAME, CA)

(see Festival Staff page)



Alice Kirwan Murray
MEZZO-SOPRANO
(LOS ANGELES, CA)

His Majestie's Clerkes (Chicago); Harwood Early Music Ensemble; New Music Chicago; Los Angeles Chamber Singers; Cappella; Los Angeles Master Chorale. Title role in *Always . . . Patsy Cline* at the Apollo Theater (Chicago).



DAVID MYFORD
ASSOCIATE CONCERTMASTER
(LAWRENCEVILLE, NJ)

Member, Brandywine Baroque, Concert Royal, the Dryden Ensemble, Philadelphia Classical Symphony, and Philomel. Formerly concertmaster: Basically Bach; City Music (Chicago). Other credits: Atlanta Symphony; Chicago Symphony; Grant Park Symphony; Lyric Opera of Chicago; Music of the Baroque. Assistant Professor of Violin, University of Delaware.



KEVIN NEUHOFF
TIMPANI
(SAN FRANCISCO, CA)

Timpanist: Western Opera, Oakland Ballet, Berkeley and Fremont Symphonies; Principal Percussionist, Marin Symphony. Freelance: New Century Chamber Orchestra, San Francisco, Oakland and San Jose Symphonies, Festival des ériqueAm (Montreal). Recordings: Harmonia Mundi, New Albion, Triloka, Nonesuch.

FESTIVAL ENSEMBLE

*S*TEPHEN NG

TENOR
(BLOOMINGTON, IN)

(see Adams Master Class page)



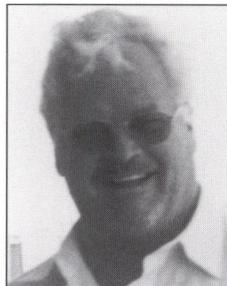
*T*EMLYN NGAI

VIOLIN
(HARTFORD, CT)

McGill University; Oberlin College Conservatory; Hartt School of Music. Member: Adaskin String Trio. Apollo's Fire (Cleveland); Bach Ensemble; Boston Baroque; Smithsonian Chamber Players; Washington Bach Consort. Solo CD: Vanguard Classics. Music faculty, McGill University.

*J*OHN ORZEL
FRENCH HORN
(SALINAS, CA)

John Orzel is a hornist of twenty-five years professional experience. He holds a Master's degree from California State University Northridge and has played in many orchestras and ensembles in California and Oregon. Currently he plays with the Santa Cruz Symphony, Ensemble Monterey, and the Aromas/San Juan Unified School District.



*L*EONARD OTT

PRINCIPAL TRUMPET FOR
TOWER MUSIC
(CASTRO VALLEY, CA)



California State University, Hayward. Active freelancer with Modesto Symphony; Oakland East Bay Symphony; Oakland Ballet; Monterey Symphony; San Francisco Symphony. Children's concerts: "Adventures in Music," with the Pacific Chamber Brass.



*C*AROL PANOFSKY
OBOE
(SANTA CRUZ, CA)

Carol is a graduate of The New England Conservatory in early music, having played throughout the West, New England, Italy, Central Europe, and Asia. She is also an active teacher: she has a large private studio in Santa Cruz for both children and adults and is Theory Director for Ragazzi, The Peninsula Boys Chorus.

*S*TEPHANIE PREWITT

MEZZO-SOPRANO
(AUSTIN, TX)

(see Adams Master Class page)

*J*ESSE READ
PRINCIPAL BASSOON
(see Festival Staff page)

FESTIVAL ENSEMBLE



*K*IMBERLY REICHLEY
FLUTE
(WILMINGTON, DE)

Winner, 1996 Delaware State Arts Council Individual Artist Fellowship. Principal Flute, Opera Delaware and Academy of Vocal Arts Opera Orchestra. Piccolo, Delaware and Reading Symphonies. Concerto Soloists of Philadelphia; regular substitute, Philadelphia Orchestra.



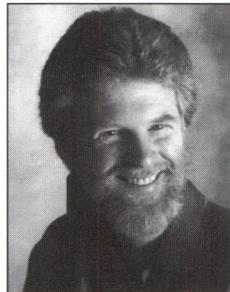
*P*AUL RHODES
CELLO
(BERKELEY, CA)

Has performed with the New Century Chamber Orchestra and the Symphonies of San Antonio; San Jose; and Sacramento. Toured France and Germany as Principal Cellist of Austin Symphony, 1995.

*S*COTT REISS

RECORDERS, HAMMER DULCIMER
ARABIC PERCUSSION (**HESPERUS**)
(ARLINGTON, VA)

Antioch College; New England Conservatory; University of Maryland. Founder & Co-Director: **HESPERUS**. Former member: Folger Consort. Recorder soloist: National Symphony Orchestra; 20th Century Consort; Smithsonian Chamber Players; Piffaro. Discography: Bard, Dorian, Columbia, Delos, Golden Apple, Koch and Maggie's Music. Articles: *The American Recorder*, *Continuo*, *Early Music America*, and *Tibia* magazines. With wife, Tina Chancey, recent recipient of two-year grant from Earthwatch for ethnographic research on Irish music.



*C*YNTHIA ROBERTS
PRINCIPAL SECOND VIOLIN
(NEW YORK NY)

Indiana University, New England Conservatory, Royal Conservatory, The Hague. Concertmaster, New York's Concert Royal and Apollo's Fire, the Cleveland Baroque Orchestra. Soloist with the Boston Pops, Grant Park Symphony, Tafelmusik. Faculty, Oberlin Baroque Performance Institute. Recordings, Sony, Deutsche Harmonia Mundi.



*T*RAYCE ROWELL
DOUBLE BASS
(CLEVELAND, OH)

Principal Bass, Canton Symphony Orchestra. Formerly: Asst. Principal, National Arts Centre Orchestra, Canada; Co-Principal, Aspen Chamber Symphony. Performances with Boston Symphony, Boston Pops, Houston Grand Opera; Da Capo Chamber Players.

FESTIVAL ENSEMBLE

*M*ARILYN SEVILLA
VIOLIN
(RENO, NV)

University of the Pacific.
Member, Nevada Opera Orchestra, Nevada Festival Ballet, Reno Philharmonic. Founder and Principal Second Violin, Reno Chamber Orchestra. In 1967 she met her late husband, Fidel, at the Carmel Bach Festival where he was violist and orchestra manager.



*N*ADIA SMELSER
MEZZO-SOPRANO
(COSTA MESA, CA)

Seventh season in Carmel.
UC Irvine. Performances with: I Cantori, Pacific Chorale, Lamplight Carolers; Camerata; UCLA Sounds for Medieval and Renaissance Studies. Winner: University of California Regents Fellowship. Master's Candidate, UC Irvine. Faculty UC Irvine and Mater Dei High School.

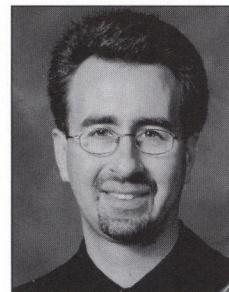
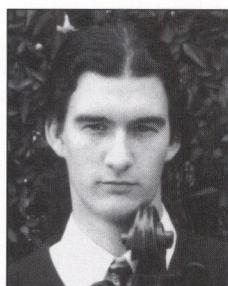


*E*LLEN SHERMAN
OBOE
(GRAND RAPIDS, MI)

New England Conservatory; Juilliard School. Principal Cor Anglais: New Zealand Symphony Orchestra. Principal Oboe: Memphis Symphony Orchestra, 1991-1998. Formerly: Emmanuel Chamber Orchestra, Boston; Santa Fe Chamber Music Festival; Schleswig-Holstein Festival.

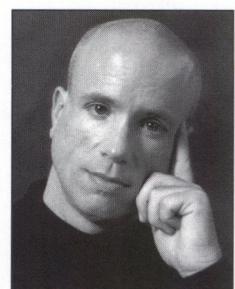
*W*ILLIAM SKEEN
CELLO
(LOS ANGELES, CA)

Adjunct faculty: University of Southern California, University of San Diego. Principal Cello: Los Angeles Baroque Orchestra and Musica Angelica. Member: La Monica, Southland Duo; Benevolent Order of Music of the Baroque (Seattle, WA).



*W*AYNE SOLOMON
BASS TROMBONE
(SANTA CRUZ, CA)

Member, Napa Valley, Santa Cruz County, and Monterey County Symphonies. Frequent performances with San Jose, Santa Rosa, California, and Modesto Symphonies, and the Fresno Philharmonic. Faculty, UC Santa Cruz.



*F*OSTER SOMMERLAD
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FESTIVAL ENSEMBLE



*K*IMBERLY STEWART

TRUMPET
(LAKE RIDGE, VA)

Boston Conservatory;
Northwestern University. Memphis Symphony,
1990-1994. Recent Performances: Richmond
Symphony Orchestra; Reading Symphony
Orchestra; Virginia Chamber Orchestra; Key West
Symphony Orchestra.



*Y*UKO TANAKA

HARPSICHORD, ORGAN
(OAKLAND, CA)

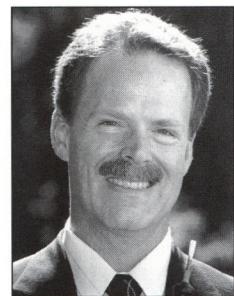
Stanford University (DMA);
advanced studies in Amsterdam and Oslo. Active
as soloist and chamber musician. Member: El
Mundo; Women's Philharmonic; Musica Pacifica;
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Early Music Festival.



*E*LIZABETH A. STOPPELS

ASSOC. PRINCIPAL SECOND VIOLIN
(SAN ANTONIO, TX)

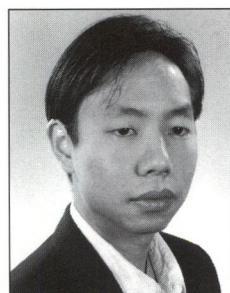
Oberlin Conservatory; East-
man School of Music. Member, San Antonio
Symphony since 1990. Formerly: Assistant
Principal Second Violin, Jacksonville Symphony
(FL); Principal Second Violin, Virginia
Symphony, Virginia Opera.



*N*eil TATMAN

ASSOCIATE PRINCIPAL OBOE
(TUCSON, AZ)

BM, Lawrence University;
MM, DM, Indiana University. Currently,
Principal Oboe, Arizona Opera (Phoenix/Tucson),
Music in the Mountains Festival (Nevada City,
CA), and Desert Foothills Musicfest (Carefree/
Cave Creek, AZ). Associate Professor of Oboe,
University of Arizona and oboist of Arizona Wind
Quintet since 1999. Formerly, Principal Oboe,
Sacramento Symphony (1978-96) and faculty
member at University of the Pacific (1975-90)
and California State University-Sacramento
(1994-99). Previous Carmel Bach Festivals:
1982-84, 1997-98, 2000.



*J*OSEPH TAN

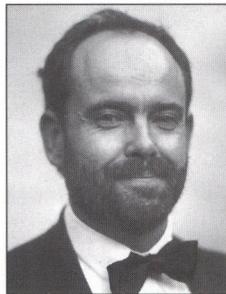
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(AMSTERDAM, THE NETHERLANDS)

Highest Honors, University
of Texas at Austin; Oberlin Conservatory; Royal
Conservatory The Hague. Smithsonian Chamber
Players; Concerto '91 (Amsterdam), Anima
Eterna. Chamber music: Varna Summer Festival;
Utrecht early Music Festival.

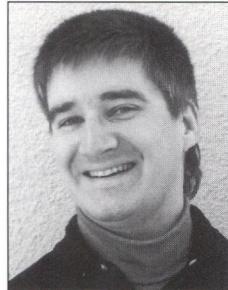
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*L*OREN TAYERLE

FRENCH HORN
(LOS GATOS, CA)



Principal Horn, San Francisco
Opera's Western Opera Theater. Berkeley
Symphony. Freelance: San Francisco Symphony
and Ballet.



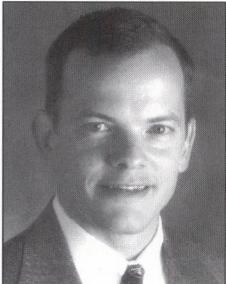
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PRINCIPAL VIOLA
(OAKLAND, CA)

American Bach Soloists;
Philharmonia Baroque Orchestra. Founding
member, San Francisco-based new music
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Berkeley Symphony Orchestra

*A*LLEN TOWNSEND

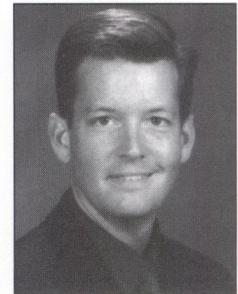
TENOR
(PHILADELPHIA, PA)



Seventh Season in Carmel.
St. Clement's Choir of Philadelphia (recorded on
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College; Dallas Bach Society; Tri-Cities Opera
(NY); Ithaca Opera (NY); Dallas Chamber
Orchestra; Dallas Vocal Artists.

*B*RIAN E. VAUGHN

BASS, LECTURER
(VALLEY VILLAGE, CA)



Oberlin College Conservatory
of Music. 13th season in Carmel. Director of
Music, Brentwood School, Los Angeles. Performs
and records with Los Angeles Chamber Singers.

*M*ONICA WAISMAN

VIOLIN
(THE HAGUE, NETHERLANDS)



Graduated from the Oberlin
Conservatory of Music in 1998, currently studying
baroque violin at the Royal Conservatory in The
Hague. Performs actively as a freelance musician
in Holland and France.

*D*AWN WALKER

FLUTE
(SUNNYVALE, CA)



Principal Flute, Monterey
County Symphony. Formerly: Principal Flute, San
Francisco Opera and Ballet Orchestras; Western
Opera Theater. Other performances with Bay
Area Women's Philharmonic; San Francisco
Symphony.

FESTIVAL ENSEMBLE



*D*EREK WELLER
DOUBLE BASS
(ANN ARBOR, MI)

University of Michigan; Interlochen Academy. Principal Bass, Michigan Opera Theater. Member, Toledo Symphony Orchestra. Faculty: Eastern Michigan University; Ann Arbor School for the Performing Arts; Ann Arbor Suzuki Institute.



*S*COTT W. WHITAKER
TENOR
(PETALUMA, CA)

U.C. Santa Barbara; Stanford University. 10th season in Carmel. Soloist: Los Angeles Philharmonic; American Bach Soloists; Philharmonia Baroque Orchestra; San Francisco Bach Choir; Sex Chordae Consort of Viols; Los Angeles Master Chorale; Roger Wagner Chorale; Gregg Smith Singers; Nakamichi Baroque Music Festival. Lecturer in Voice at U. C. Davis.

*E*LIZABETH WEIGLE
SOPRANO
(NEW YORK, NY)

(see Adams Master Class pages)



*T*WYLA WHITTAKER
SOPRANO
(SAN JOSE, CA)

*T*WYLA WHITTAKER
SOPRANO
(SAN JOSE, CA)

Arizona State University. 1996 Adams Fellow. Active concert soloist in San Francisco area. Philharmonia Baroque; American Bach Soloists; San Francisco Bach Choir; San Francisco Symphony. 1998 Finalist: New York Oratorio Society Competitions



New England Conservatory; Juilliard School. Assistant Solo Cellist: Tafelmusik. Freelance continuo and chamber musician in New York. Smithsonian Chamber Players; Washington Bach Consort; Musica Antiqua Köln. Recordings: Sony, Deutsche Harmonia Mundi, Virgin, Musical Heritage, BMG, Naxos.



*E*LLY WINER
ASSOCIATE PRINCIPAL VIOLA
(TORONTO, CANADA)

Royal Conservatory of Music, Toronto; Banff Center. Performs in Canada and the United States. Member, Tafelmusik Baroque Orchestra (since 1985). Credits include American Bach Soloists; Opera Atelier; Purcell Consort; Studio of Ancient Music in Montreal; Berkeley Festival.



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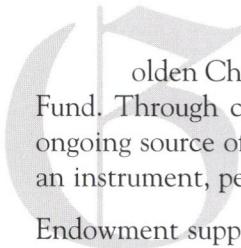
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Gilbert and Marie Cleasby

VIOLA

In memory of Fidel Sevilla,
Festival Orchestra Manager, 1965-94
Fred W. Terman and Nan Borreson

For more information on our Golden Chairs or other giving opportunities, please contact us at (831) 624-1521 or email: development@bachfestival.org Thank you for your support.



Golden Chairs are gifts to the Carmel Bach Festival's permanently restricted Endowment Fund. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival. We invite you to name a Golden Chair in honor of an instrument, person or position that will be recognized in perpetuity.

Endowment support may be paid in equal installments over multiple years for certain Golden Chair categories as listed below:

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Golden Chair donors are also invited to an exclusive luncheon with the Music Director each year during the Festival as a special thank you for their generosity.

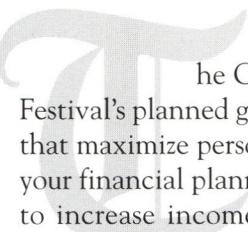
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Angel Chairs	Flexible Naming Opportunities
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Distinguished Artist Chairs	Flexible Naming Opportunities
Soloist Chairs	Bassoon, Cello, Clarinet, Double Bass, French Horn, Harpsichord, Timpani, Trombone
Principal Chairs	Associate Concertmaster, Clarinet, Flute, Second Violin
Chorale and Orchestra Chairs	Violins, Double Basses, Bassoons, Organs, Trombones, Trumpets, Harpsichords, Lutes
Section Chairs	Brass, Continuo, Percussion, Strings, Woodwinds, Sopranos, Mezzo-Sopranos, Tenors, Basses



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ENSURING BACH'S LEGACY THROUGH PLANNED GIVING



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The Carmel Bach Festival would also like to give special heartfelt thanks and recognition to those Continuo Society members and their families whose gifts have matured. We are most grateful for their commitment, foresight, and generosity in ensuring Bach's Legacy and we miss them at our concerts.

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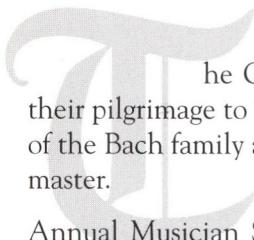
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The Carmel Bach Festival is proud to have the highest caliber musicians make their pilgrimage to Carmel each year. They come from around the world to celebrate the music of the Bach family and those composers and artists who have been inspired by the genius of the master.

Annual Musician Sponsorships help ensure that the Festival will continue to maintain the artistry that our audiences have come to expect since our founding in 1935. Patrons have formed close personal ties over the years with the Festival's esteemed musicians, thereby enhancing their enjoyment of the music and the season.

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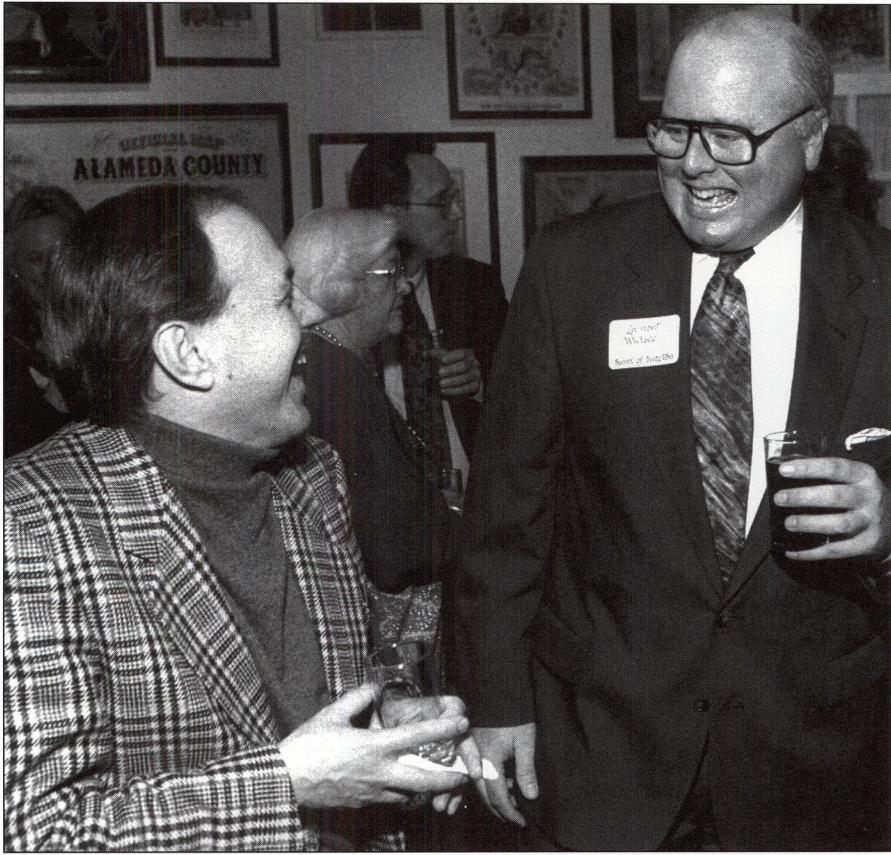
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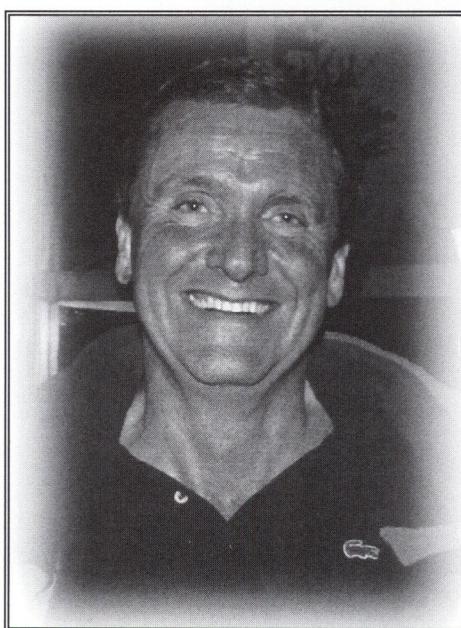
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Victoria Singer
Nancy Soferenko
Brenda Sorensen
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Gloria Thomsen



DR. ROBERT A. DOYLE
DIED JUNE 22, 2000.

WE MISS HIM.

LOVE AND LUCK
TO THE BACH!

CARY

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Many long-term friendships have developed over the years — this between patron Katherine Massel and principal cellist, Douglas McNames.

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June Thompson
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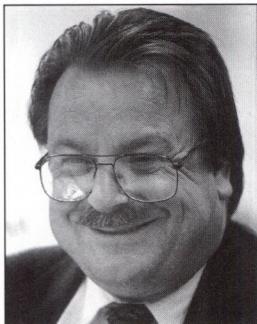
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Dick Dalsemer
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Ruth Kelly
John Morse
Don Mulford
Marti Mulford
Don Wunsch



FESTIVAL STAFF



*M*ICHAEL BECKER
STAGE MANAGER
CARMEL, CA

Born in Germany; graduated from Carmel High; history teacher in Salinas. This is Michael's 31st year with the Carmel Bach Festival.



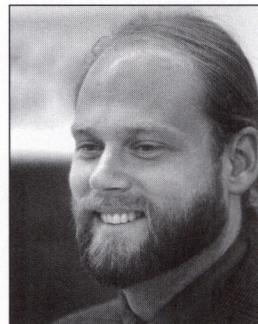
*G*AREY BEEBE
HARPSICHORD PREPARATION
PEAKHURST, AUSTRALIA

Harpsichord maker with instruments spread around the globe. Instruments used by Opera Australia, Singapore National Arts Festival, Chinese University of Hong Kong. Hectic travel schedule, specializes in harpsichord upkeep under adverse tropical conditions. Has prepared instruments for concerts, recording & broadcasts on five continents.



*K*ATHLEEN BONNER
TICKET AND
SYSTEMS MANAGER
MONTEREY PENINSULA, CA

B.A. Art, UC Santa Cruz. Trained as curator through Portland (OR) Arts Museum's apprenticeship program and NYU's Institute of Fine Arts' MFA program in Art History. Worked in curatorial capacity at Evansville (IN) Museum of Arts and Science, San Jose Art League, and Carl Cherry Center for the Arts (Carmel). Eighth season with Festival.



*R*OSS M. BROWN
TECHNICAL DIRECTOR
PEBBLE BEACH, CA

21st season with the Festival. Carmel native. Previously Technical Director of Carmel's Sunset Cultural Center; Master Electrician, first national tour of Ziegfeld—*A Night at the Follies*; stage crew, Seattle Repertory Theater.

*S*TAGE CREW

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Ron Shwedel, Associate Technical Director

Steve Retsky, Mission Crew

Scott Anderson, Mission Crew

Lance Jacobson, Mission Crew

Doug Mueller, Stage Hand

Dustin Benton, Stage Hand

Paul Cain, Stage Hand

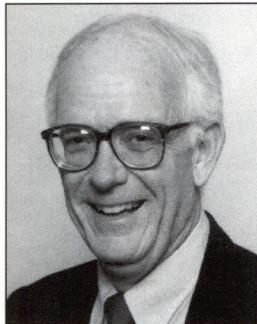
Susanna Bonner, Stage Hand

Jose Tapia, Stage Hand

Dan Loeser, Stage Hand

IATSE Local 611, Load In/Load Out Crew

FESTIVAL STAFF



*C*ARL CHRISTENSEN
OUTREACH DIRECTOR
AND CONDUCTOR
SALINAS, CA



*N*ANA FARIDANY
ARTISTIC ADMINISTRATOR
CARMEL VALLEY, CA

University of Southern California (DMA). Currently Professor of Music and Director of Orchestra and Band, Hartnell College, Salinas. Guest conductor, National Symphony of Guatemala; Western stage. Co-conductor, Monterey Bay Symphony. 1971-1981, Principal trombone, Orchestra of the State of Mexico; Mexican National Opera; Mexico City Philharmonic. As trombone soloist: Monterey County, Santa Cruz, and Sacramento Symphonies. Member, Monterey Brass Quintet, Ensemble Monterey.

B.A. (English and Drama) University of California, Berkeley; M.Ed. (English) State College of Boston; L.L.C.M. Diploma (Piano), London College of Music, England. A Carmel native, Ms. Faridany grew up in Carmel in a family very much involved in the Carmel Bach Festival and the area arts scene. Her father was Carmel painter Richard Lofton. She returned from 15 years in England to become Administrator of the Festival in 1984, and was involved in all aspects of Festival planning, contracting, programming, payroll, and donor and volunteer development. She was a member of the search committee that chose Bruno Weil, with whom she works closely to plan each year's Festival. She was named Executive Director in 1992 and Artistic Administrator in 1998.



*K*IP CRANNA
LECTURER, EDUCATION
AND PROGRAM ADVISOR
SAN FRANCISCO, CA

Ph.D. in musicology, Stanford University. Musical Administrator, San Francisco Opera, associated with the Bach Festival since 1978. Adult Extension Faculty, S.F. Conservatory of Music. Host of S.F. Opera Guild "Insights" series. Music Study Leader for Smithsonian Tours. Supervises S.F. Opera supertitles and new commissions.

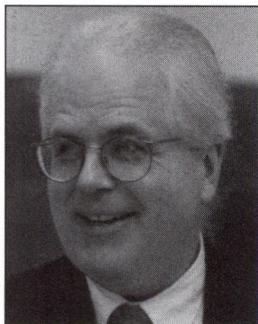
Sky Rappaport, *House Manager*
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Elizabeth Pasquinelli, *Bookkeeper*
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Rachelle Rodrock, *Patron Services Assistant*
Hilde Huckelberry,
Special Patron Services Manager

FESTIVAL STAFF



ELISABETH B. GALLEY
INTERIM DEVELOPMENT
DIRECTOR, SENIOR
DEVELOPMENT CONSULTANT,
ARTS CONSULTING GROUP
MONUMENT, CO

Elisabeth B. Galley has over fifteen years experience as a fundraising and development professional for nonprofit organizations. Ms. Galley served as Director of Development for the Colorado Springs Symphony from 1995-1997 where she was responsible for all components of almost \$1 million annually. She has also held positions as Vice President for Development at the Colorado Historical Society in Denver as well as Boston's Handel & Haydn Society. She holds an MBA with emphasis in marketing and nonprofit administration and formed her own fundraising consulting firm in 1997. She has also joined forces with the Arts Consulting Group, a national firm providing interim staffing and project consulting solutions for arts organizations of all sizes.



DAVID GORDON
VOCAL COORDINATOR;
DIRECTOR, ADAMS VOCAL
MASTER CLASS; EDUCATION
DIRECTOR; LECTURER
ALBANY, CA

College of Wooster, OH; McGill University; Lyric Opera Center, Chicago. 13th season with the Bach Festival. Faculty, University of California, Berkeley. Soloist with leading orchestras, operas, and festivals on four continents. Soloist/lecturer at all major North American Bach Festivals, including Bethlehem, Oregon, Winter Park, New England, Baldwin-Wallace. Soloist with orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis,

Atlanta, Toronto, Vancouver, Berlin, Weimar, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo, many others. 700 performances of 60 principal roles with San Francisco Opera; Metropolitan Opera; Lyric Opera of Chicago; Hamburg Staatsoper; Houston Grand Opera. Telarc, RCA Red Seal, London-Decca, and Delos CDs. Website: www.spiritsound.com

Mr. Gordon's participation is made possible in part by the Virginia Best Adams Endowment Fund.



BRUCE LAMOTT
CHORAL DIRECTOR
SAN FRANCISCO, CA

B.A., Lewis and Clark College; M.A., Ph.D., musicology, Stanford University. Tenth season as Director of the Festival Chorale and conductor of the Mission Basilica and outreach concerts. 28th year with the Festival, first performing as harpsichordist and lecturer in 1974. Director of Philharmonia Chorale, the chorus of Philharmonia Baroque Orchestra, conducted by Nicolas McGegan. Previously Chorusmaster and Assistant Conductor, Sacramento Symphony. Harpsichordist with San Francisco Opera and Philharmonia Baroque under Sir Charles Mackerras, Nicholas McGegan, Alan Curtis, and William Christie. Faculty, San Francisco University High School; San Francisco Conservatory of Music Extension Division; Merola Opera Program.

FESTIVAL STAFF



*T*ANIA MILLER
ASSISTANT CONDUCTOR
VANCOUVER, CANADA

University of Michigan (D.M.A.). Assistant Conductor, Vancouver Symphony. Artistic Director and co-founder, Michigan Opera Works. Recent guest conductor: Detroit Friends of Opera; Toledo Symphony; Windsor Symphony; McGill Symphony Orchestra; Opera McGill, Montreal. Conductor, New Music Ensemble, ERGO, Toronto.



*J*ESSE READ
PRINCIPAL BASSOONIST
RECITAL COORDINATOR
VANCOUVER, CANADA

22nd season in Carmel. Musical studies at the Schola Cantorum Basiliensis-Basel, Switzerland. Director, School of Music, University of British Columbia; Conductor, University Orchestra. Principal Bassoonist: Vancouver Opera; Pacific Baroque Orchestra. Former principal bassoonist: Metropolitan Opera National Company; Jacksonville Symphony; North Holland Symphony. Faculty: European Mozart Academy; conducting/masterclasses in Prague, Krakow, Warsaw, Budapest, Florence, Indiana University, UCLA, Regensburg Early Music Days, Vancouver Early Music Festival. Masterclasses/recitals: National Conservatory (Lisbon) and Montpellier (France), December 2000. Performed with Philharmonia Baroque; Tafelmusik; Netherlands Chamber Orchestra; Philomel; Capella Clementina; Boston, Los Angeles and Portland Baroque Orchestras; Rotterdam Philharmonic; Chamber Orchestra of Tuscany; CBC Chamber Orchestra. Several important publications, recordings, and editions of previously unknown music. CDs: Etcetera, Skylark, Phillips, and Bravura labels. Website: www.jesseread.com.



*S*UZANNE MUDGE
TROMBONE, TOWER MUSIC
DIRECTOR, MUSIC LIBRARIAN
BURLINGAME, CA

University of The Pacific; The University of Arizona. Principal Trombone: Women's Philharmonic and Modesto Symphony. Active freelancer: San Francisco Bay Area, Fremont Symphony, Seraphim Brass Quintet, Golden Gate Orchestra; has played with the Marin, Berkeley and San Jose Symphonies. Performances in Italy, France, England, Austria and Germany; National Public Radio. Koch and New Albion labels. Music Director at Bowditch Middle School, San Francisco Bay Area.

Arts Consulting Group,
Interim Management Services
Scherfenberg & Paskov Associates,
Advertising and Marketing
Hartmann Design Group, Brochure Design
Adpartner, Program Design & Production

FESTIVAL STAFF



*A*NN SCOTT
VOLUNTEER SERVICES
MANAGER
CARMEL VALLEY, CA

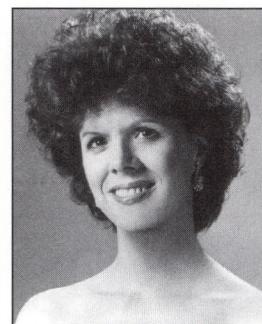
B.A., Art and Literature, Sarah Lawrence College. Worked at Metropolitan Museum of Art before moving to California in 1964. Ran horse boarding and training facility for many years. Recently relocated to Carmel where her husband is in the real-estate business.

ects for the six state orchestras managed by the Australian Broadcasting Corporation. Mr. Thibodeau earned a Bachelor of Music degree with a management emphasis from the Hartt School of Music at the University of Hartford and has a Master of Business Administration degree from the F.W. Olin Graduate School at Babson College in Boston. Since moving to Los Angeles in 1991, Mr. Thibodeau has been a saxophonist with the Great American Swing Band, a community jazz ensemble whose performances have included the L.A. Marathon, "A Tribute to Johnny Mercer" on public television station KCET, New Year's Eve 1999 at the Flamingo Hilton in Las Vegas, and at the House of Blues in Los Angeles.



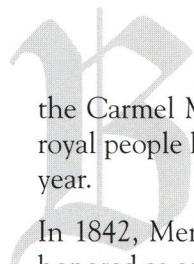
*B*RUCE D. THIBODEAU
INTERIM EXECUTIVE DIRECTOR
PRESIDENT,
ARTS CONSULTING GROUP
LOS ANGELES, CA

Bruce Thibodeau founded Arts Consulting Group in 1997 and has extensive experience in the arts and business management. Arts Consulting Group serves interim executive, senior staffing, executive search and project consulting needs of arts organizations of all kinds throughout the United States. The firm provides fund development, strategic planning, team building retreats, marketing services, Board development, and general management consulting for the arts industry. Prior to founding Arts Consulting Group, Mr. Thibodeau was the Executive Director of the Los Angeles Chamber Orchestra. He has also held managerial and financial positions for such prestigious organizations as the Boston Symphony Orchestra, Hartford Symphony Orchestra, Santa Fe Chamber Music Festival, and the accounting firm Price Waterhouse. He has performed consulting proj-



*D*IANE THOMAS
SOPRANO
CHORALE LEADER
GLENDALE, CA

28th season in Carmel. Appearances with Los Angeles Philharmonic, the Monday Evening Concerts and the Los Angeles Bach Festival. Member: Los Angeles Master Chorale. Performs regularly with I Cantori. Music faculty, Occidental College.



anners for the stately procession that begins the Wednesday evening concerts in the Carmel Mission include a new royal shield of Queen Victoria, who was one of the many royal people honoring Felix Mendelssohn, who shares honors with Johann Sebastian Bach this year.

In 1842, Mendelssohn made his seventh visit to England where for four weeks he was again honored as one of the most distinguished musicians in Europe. He was received at Buckingham Palace where the young Queen Victoria, then only twenty-three years old, welcomed him. She was eager to meet the famous Dr. Mendelssohn, and with her husband Albert, played and sang a Mendelssohn song. Albert was especially eager to have Felix play a new organ recently installed in the palace, because Mendelssohn's organ playing has caused a sensation in London. While the two men were talking, an open door caused a draft to blow a stack of music off a table, littering the room with sheets of music. All three collected the music before Albert and Felix took turns playing the new organ. Felix played a chorus from his oratorio *St. Paul*: "How lovely are the messengers!" and the queen and prince at once began singing it. She sang, he reported in a letter to his mother, quite charmingly, in strict time and tune, with very good execution, except that at one point she sang a D-sharp instead of a D.

Mendelssohn later dedicated his *Scotch Symphony* to Queen Victoria, and he saw her on subsequent visits to England. He was lionized in England where he was invigorated by an exuberance and a sense of well being he felt nowhere else. He met Dickens and Thackeray. He dined with bishops and noblemen. His appearance with the Philharmonic Society kept the organization solvent. His organ recitals were attended by throngs of cheering devotees.

"A mad, most extraordinarily mad time," he wrote to his sister Fanny in 1844, on his eighth visit to London. "I never had so hectic a time before — never in bed till half past one, for three days together not a single hour to myself in any one day... my visit was glorious. I was never received anywhere with such universal kindness." In Herbert Kupferberg's book, *The Mendelssohns: Three Generations of Genius*, revealing episodes are described, such as the day in November 1820, when the young Mendelssohn spent the afternoon in Weimar playing for the aged Goethe for two hours, "Mostly Bach." The young pianist stayed in Weimar for sixteen days at Goethe's urging.

Mendelssohn's passion for Bach's music led him to undertake in 1829, the hundredth anniversary of the composition of Bach's *Passion According to St. Matthew*, a full scale performance of that work. The difficulties involved in performing this massive work did not daunt the 20-year-old Felix Mendelssohn, who was determined to make the work alive and vivid for an audience of his own time. The first performance of Bach's great work was given at the Berlin Singakademie on March 11, 1829. The hall was sold out weeks in advance and more than a thousand people were turned away at the door. Having felt personally the force and fervor of Bach's setting of the Gospel, Mendelssohn shortly began planning his own oratorios, which became a principal source of acclaim during his lifetime.

In 2001, shields of Queen Victoria and Prince Albert join the shields of Friedrich August II, King of Saxony, Friedrich Wilhelm IV, King of Prussia, Ferdinand V, King of Hungary, Frederick the Great, King of Prussia and other kings, popes, and potentates who sought the riches music brings.

— Nancy Morrow



REFLECTIONS OF BACH

QUOTATIONS COMPILED BY DAVID GORDON, FESTIVAL EDUCATION DIRECTOR

was obliged to work hard. Whoever is equally industrious will succeed just as well.

—Johann Sebastian Bach



Not Brook but Ocean should be his name.
("Bach" is the German word for "brook")

—Ludwig Van Beethoven



Now there is music from which a man can learn something. (on hearing Bach motets in Leipzig)

—W.A. Mozart



Whether the angels play only Bach praising God, I am not quite sure.

—Karl Barth



Bach is Bach, as God is God.

—Hector Berlioz



Study Bach: there you will find everything.

—Johannes Brahms



Bach is like an astronomer who, with the help of ciphers, finds the most wonderful stars.

—Friederick Chopin



And if we look at the works of J.S. Bach — a benevolent god to which all musicians should offer a prayer to defend themselves against mediocrity — on each page we discover things which we thought were born only yesterday, from delightful arabesques to an overflowing of religious feeling greater than anything we have since discovered. And in his works we will search in vain for anything the least lacking in good taste.

—Claude Debussy



...the greatest Christian music in the world... if life had taken hope and faith from me, this single chorus would restore all.

—Felix Mendelssohn



Bach is the beginning and end of all music.

—Max Reger

She played Bach. I do not know the names of the pieces, but I recognized the stiff ceremonial of the frenchified little German courts and the sober, thrifty comfort of the burghers, and the dancing on the village green, the green trees that looked like Christmas trees, and the sunlight on the wide German country, and a tender cosiness; and in my nostrils there was a warm scent of the soil and I was conscious of a sturdy strength that seemed to have its roots deep in mother earth, and of an elemental power that was timeless and had no home in space. (from *The Alien Corn*)

—W. Somerset Maugham



I had no idea of the historical evolution of the civilized world's music and had not realized that all modern music owes everything to Bach.

—Niccolai Rimsky-Korsakov



Bach is thus a terminal point. Nothing comes from him; everything merely leads to him.

—Albert Schweitzer



O you happy sons of the North who have been reared at the bosom of Bach, how I envy you.

—Giuseppe Verdi



...the most stupendous miracle in all music!

—Richard Wagner



O ye happy sons of the North who hath been reared at Bach's bosom: How I envy thee!

—Giuseppe Verdi



If Bach is not in Heaven... I am not going!

—William F. Buckley



When eminent biologist and author Lewis Thomas was asked what message he would want sent from Earth into outer space, he answered, "I would send the complete works of Johann Sebastian Bach." After a pause, he added, "But that would be boasting."

*C*ARMEL BACH FESTIVAL 2001
64TH SEASON PROGRAM



SATURDAY OPENING NIGHT CONCERT

JULY 14, 21 AND 28, 8:00 PM, McNITT BALLROOM, HISTORIC HOTEL DEL MONTE

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, July 22, 2001 at 10:00 am

Opening Night

Festival Chorale, Chorus, Orchestra and Soloists

Bruno Weil, conductor

I. Cantata BWV 195, *Dem Gerechten muß das Licht*
(On the Righteous Must the Light Continually Rise)
(A Wedding Cantata)

Johann Sebastian Bach
1685 - 1750

Part I: *Vor der Trauung* (Before the Marriage Service)
Chorus: *Dem Gerechten muss das Licht immer wieder aufgehen* (On the righteous must the light continually rise)
Recitative (Bass): *Dem Freuden Licht gerechter Frommen* (The joyous light of the devout)
Aria (Bass): *Rühmet Gottes Güt' und Treu'* (Praise God's goodness and faith)
Recitative (Soprano): *Wohlan, so knüpfet denn ein Band* (So then, form an alliance)
Chorus: *Wir kommen, deine Heiligkeit* (We come to praise Thy holiness)
Part II: *Nach der Trauung* (After the Marriage Service)
Chorus: *Nun danket all'und bringet Ehr*, (Now all thank and bring honor)

Rosa Lamoreaux, soprano; Catherine Robbin, mezzo-soprano
Jörg Hering, tenor; Christopher Nomura, baritone

II. Cantata BWV 8, *Liebster Gott, wann werd'ich sterben*
(Dearest God, When shall I Die?)

J. S. Bach

Chorus: *Liebster Gott, wann werd'ich sterben?*
Aria (Tenor): *Was willst du dich, mein Geist, entsetzen* (Why, my spirit, would you be fearful?)
Recitative (Alto): *Zwar fühlt mein schaches Herz Furcht, Sorgen, Schmerz* (In truth my faint heart feels fear)
Aria (Bass): *Doch weicht, ihr tollen vergeblichen Sorgen* (Then yield, ye foolish vain cares!)
Recitative (Soprano): *Behalte nur, o Welt, das Meine!* (O world, you may keep what is mine)
Chorus: *Herrscher über Tod und Leben* (Ruler over death and life)

Rosa Lamoreaux, soprano; Catherine Robbin, mezzo-soprano
Jörg Hering, tenor; Christopher Nomura, baritone

III. The Unanswered Question (orig. 1906, rev. 1930's, pub. posth. 1956)

Charles Ives
1894 - 1954

INTERMISSION

IV. Brandenburg Concerto No. 3, BWV 1048, in G Major
(Allegro)
Allegro

J. S. Bach

V. Cantata BWV 215, *Preise dein Glücke, gesegnetes Sachsen*
(Praise your good luck, Blessed Saxony)
(Cantata to celebrate the crowning of Augustus III as King of Poland)

J. S. Bach

Chorus: *Preise dein Glücke gesegnetes Sachsen*
Recitative (Tenor): *Wie können wir, Gross mächtigster August* (How can we, most mighty Augustus)
Aria (Tenor): *Freilich trotz Augustus' Name* (Certainly Augustus' name defies mortality)
Recitative (Bass): *Was hat dich sonst, Sarmatien, bewogen* (Sarmatia, why were you led?)
Aria (Bass): *Rase nur, verweg'ner Schwarm* (Rage, then, audacious throng)
Recitative (Soprano): *Ja, ja! Gott ist uns noch mit seiner Hülfe nah'* (Yes, God is still near us)
Aria (Soprano): *Durch die von Eifer entflammeten Waffen* (Through weapons inflamed by zeal...)
Recitative (Soprano): *Lass doch, o teurer Landervater* (Permit, then, O Father of the people)
Chorus: *Stifter der Reiche, Beherrscher der Kronen* (Founder of empires, Ruler of crowns.)

Kendra Colton, soprano; Alan Bennett, tenor; Christopher Nomura, baritone

Supertitles translated and produced by Chris Bergen

*The Opening Night Concerts are generously sponsored by
The Louise & Claude Rosenberg, Jr. Family Foundation*

SATURDAY OPENING NIGHT CONCERT

PROGRAM NOTES

I. Cantata 195

Just as Bach recycled his sets of cantatas every few years, he constantly reused his works for special occasions, particularly his wedding cantatas. *Dem Gerechten muß das Licht* seems to have been used at least three times, although much of the first two versions is now missing. In the latest version, as we know the work today, most of the second half of the cantata (coming after the marriage itself) is omitted and represented by a single chorale of praise (unusually employing the horns). However, even in this truncated state, performed in the very last years of Bach's life, we have a work of tremendous breadth and impact. Much of the music has that joyous, somewhat secular, feel that we associate with the *Christmas Oratorio* (which itself was largely based on secular works), yet the music is never trivial.

The opening chorus uses one of Bach's fullest scorings, complete with three trumpets and timpani, and the chorus is divided into a group of soloists and a group of "ripienists" (full orchestral group) who provide "back-up" for the important moments. This differentiation of forces renders the work especially concerto-like, something reinforced by the ritornello structure and elaborate solo lines. The text, drawn from Psalm 97, points to the righteousness of the wedding couple. As Alfred Dürr has surmised, this choice of text suggests that the groom was a lawyer, and indeed the only known groom associated with this cantata (in the 1741 performance) was the lawyer and burgomaster Gottlob Heinrich Pipping. His bride, incidentally, was a distant niece of the composer Heinrich Schütz.

The second half of the opening movement, a dance-like fugue, resembles some of the infectious fugal movements of the *Mass in B Minor*, which leads us into a graceful recitative building upon the sentiments of the opening chorus, pointing to the light of joy that the virtuous couple draw upon themselves. Now follows the only aria in the surviving version, one of the most striking in Bach's entire oeuvre. For here, more than anywhere else perhaps, he writes in the "modern" galant style that eventually led to the so-called classical style of the latter half of the century. This is characterized by regular, poetic phrasing, a simple, plodding bass, formulaic cadences and — most significantly — the "lombard rhythm"

(Scotch snap, i.e., short-long rhythm) which permeates so much of the movement. It is striking that Bach uses this most secular of idioms in the movement that most pointedly refers to the praise of God's goodness and truth, as though these are to be seen in the worldly realm as much as in the sacred. This seems particularly appropriate in the case of a wedding celebration, in which a moment of supreme earthly joy is imbued with a deeper spiritual meaning. As Luther himself declared, earthly unions of this kind were of utmost importance in giving us a foretaste of our own spiritual union with God.

The soprano recitative points to the actual act of marriage, piquantly accompanied by flutes and oboes d'amore, together painting a picture that must have threatened to outshine the event that was soon to ensue. The final chorus returns to the sumptuous, jubilant spirit of the opening. It is less complex in terms of its part-writing but picks up on the periodic idiom of the galant aria, presenting the profile of one of the most fashionable dances of the time, the Polonaise (the Elector of Saxony, Bach's sometime patron, was, after all, also King of Poland). The audience tonight will have to imagine the actual wedding ceremony that follows, and hear the final chorale as an expression of communal praise and celebration.

II. Cantata 8

Chorales are found in virtually every piece of German church music that Bach wrote. They are not only the most important musical characteristic of the Lutheran service, but they were one of the prime means Luther himself devised to present the new doctrines and important biblical texts in a "marketable" form: the melodies helped to transmit the stirring poetry to even the least educated congregations. By Bach's time the traditional chorale texts were almost as important in worship as the Bible itself. In the case of his chorale cantatas — around a third of the surviving body of cantatas — the verses of the chorale form the basis for the successive movements of the work. Generally the original text and melody are preserved only for the beginning and ending movements; the intervening texts are free poetic inventions based on the original verses. Thus both music and text lead the listener

SATURDAY OPENING NIGHT CONCERT

PROGRAM NOTES

from the recognizable chorale into a reworking of familiar ideas, awakening his or her imagination to perceive further dimensions and concepts behind the well-known text.

Cantata 8 dates from the so-called chorale-cycle of cantatas and was first performed on September 24, 1724. Taking as its starting point the Gospel for the day (Christ's resurrection of the young man at Nain), the chorale text centers on the inevitable death of the individual, the sinful state of whom is redeemed by Jesus and God's truth. Particularly unusual among the corpus of Bach's chorale cantatas is the chorale melody itself, a relatively recent one written by a Leipzig organist and quite different from the traditional Lutheran chorales, which so often betray the vestiges of the old modal system. This melody is unequivocally tonal and specifically 'tuneful', thus typical of the large repertory of 'sacred songs' engendered by the Pietist movement, which cultivated personal devotion at the expense of formalized public worship.

Although Bach almost certainly disapproved of the Pietist attitude to worship, eschewing as it did complex and demanding music, he sometimes entered into the spirit its devotional songs, such as with his harmonizations for Schmelli's song book during the 1730s. His setting of the final verse of the chorale in Cantata 8 is certainly unusual, playing on the lightness of the 'catchy' melody, yet at the same time curiously elevated stylistically, with the frequent imitation of the opening of each line. The cantata opens with a graphic portrayal of the question of the hour of death, with a mesmerizing texture that seems from the first to be itself a question (particularly with the immediate flattened seventh degree of the scale); the imagery of bells may also be perceived in the strings, and trembling fear in the high flute. The first aria employs the characteristic leap of a minor sixth (familiar in *Erbarme dich* from the *St. Matthew Passion* or the opening of Cantata 82, *Ich habe genug*) and several further awkward leaps which together point to the fear of the soul at the hour of death. Bach is particularly adept at writing lines that would conventionally be considered unvocal, perhaps just to evoke the agony the individual should experience.

There are also often secondary images embedded in the music, such as the striking of the hour of death in a sequence of staccato notes in the vocal part. The alto recitative extends both the questioning nature of the first two movements and the extreme anxiety of the text; this provides a bridge to the second, far more optimistic, section of the cantata. Using the imagery of a new morning succeeding the night, all is saved by the grace of Christ. Interestingly Bach uses secular imagery here: the courtly and fashionable flute in an energetic obbligato; the rhythm and idiom of the *gigue*, that most lively of dances. Bach clearly believed that religious music should take the best current idioms could offer, regardless of the origins or conventions of a particular style.

— John Butt

III. The Unanswered Question

If Copland, Gershwin, and Bernstein among them have more or less defined the sound of "American classical music" for most listeners, it is Charles Ives whose genius was of a stereotypically American kind. He was a tinkerer, an experimenter, relentlessly inventive, proudly independent (in later years, anyway) of all European influences, scornful of timid listeners who feared new sounds. (And he had a "day job," as so many American composers have had since; Ives' was selling insurance.)

It is easy to feel that the essential Ives is the one who simply delights in all sounds, who builds up layer upon layer of song and hymnody and plain elemental shouts into one grand, jumbled, celebratory noise. But "The Unanswered Question" is a piece as clear and spare as a diagram, and yet it sounds like no one else.

In the background, made to sound as though it has always been going on and always will, is a vast, still, unfathomable hymn played by the strings. (Ives glosses it as "The Silences of the Druids — Who Know, See and Hear Nothing.") A muted trumpet repeatedly asks a plaintive five-note question (the "Perennial Question of Existence"). The "Answerers" are four flutes, who react to the question at first mildly, then with increasing violence and scorn, finally imitating it in savage mockery, like bullies on

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a school playground. Then they fall silent. The last question gets no answer at all, only the unresponsive serenity of the chorale that has never ceased.

An equivocal parable, then, this piece—we are clearly meant to sympathize with the forlorn “Questioner,” but neither he nor we ever learn whether the Question has a real answer.

— Michelle Dulak

IV. Brandenburg Concerto No. 3

When Bach presented a beautifully penned presentation score of six concertos to the Margrave of Brandenburg in March 1721, he was neither offering entirely fresh compositions nor supplying a random selection of pre-existing concertos. He obviously drew from an extant stock of pieces performed at the Köthen court, but seems to have chosen six pieces that gave the widest and most diverse definition of the concerto idiom. This attitude of attempting an encyclopedic survey of a musical genre—and also of perfecting and refining the best of what he had already written—became a major compositional concern for Bach over the last three decades of his life; the Brandenburg dedication may well mark the beginning of this process.

Two contrasting definitions of the concerto idiom (partly derived from the varied etymology of the word “concerto”) still seemed to be current in Bach’s time: concerto as agreement and interplay between the instrumental forces concerned and concerto as “competition” between forces unequally disposed between soloists and ripienists (i.e. non-soloists). The third concerto comes closest to fulfilling the first definition, with the opening movement comprising the interplay of the three choirs of violins, violas and cellos and the last presenting an even more homogeneous texture of violins and violas above the continuo. What is sacrificed in terms of solo virtuosity is amply compensated by the fleet interplay of forces, a kaleidoscopic celebration of the entire violin family.

The first movement is loosely based on the *da capo* (ABA) form usually associated with vocal arias. However, Bach entirely transcends the static nature of that form whereby the music is normally broken

into two discrete sections with the first repeated at the end; here there is an overall sense of dramatic intensification during the course of the movement, and the return of the opening section is modified with a new theme and some unexpected turns of event. The two cadential chords constituting the second movement (Adagio) certainly do not refer to a piece that has since been lost, since they come on the middle of a page in the presentation autograph. Perhaps, in the manner of Handel’s later organ concertos, they signify a solo improvisation; or perhaps, given the complexity and intensity of the movements on either side, they should be played precisely as they stand, as if the slow movement has been simply vaporized. There is certainly a sense throughout the collection that Bach played on the expectations and conventions of concerto writing, here providing merely the last two chords of an expected, but non-existent, movement.

The third movement is, unusually for Bach’s finales, a piece in binary form with each of the two halves repeated. Here there is a definite element of virtuosity, but transferred from the customary soloist to the entire ensemble. Never again in the history of the concerto has there been such a piece that maintains the dazzle of the concerto idiom without profiling a single soloist.

— John Butt

V. Cantata 215

It is rare that we are so well informed about the circumstances of Bach’s performances as we are in the case of *Preise dein Glücke*. For this performance related to an extraordinary event, the visit of the Saxon Elector Friedrich August II to Leipzig on 5 October 1734; the outdoor ceremony was arranged at only three days’ notice. Bach’s cantata formed the centrepiece of the occasion, thus representing one of the few occasions when the composer enjoyed such a high public profile. His music was introduced by a torch-light procession of several hundred university students, the exertions from the music and the smoke from the torches apparently accounting for the untimely demise of Bach’s star trumpeter, Gottfried Reiche, the following day.

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This event was extraordinary in other ways too, since August's succession to the Polish throne had been fraught with difficulties. Just as his father, August the Strong, had been elected King of Poland (which had required his conversion to Catholicism), the younger August II of Saxony was duly elected King August III of Poland on 5 October 1733 (and thus a year before Bach's performance). In the meantime, though, another candidate was proposed for the Polish throne, Stanislaus Leszczynski, who instigated a brief military campaign against the elected king. His last refuge was Danzig, where he eventually surrendered in July 1734. Thus the libretto of Cantata 215 is saturated with references to these circumstances, particularly in the soprano recitative with its reference to "that city that had so long opposed him." The libretto stresses August's virtues, his military and political prowess and — above all — the Godly blessing on his calling. There is also a sense in which the work celebrates Saxon superiority, the young king heralding a new golden age. Although the work is hardly a drama in the narrative sense, it is intensely dramatic in its reference to immediate political events, which — one might add — are no more irrelevant to modern-day concerns than the plot of the average "opera seria" from the time of Bach or Handel.

Despite Bach's obvious religious piety and his probable belief in the royalist cause as part of God's plan, he was not without his own personal motives for mounting such a spectacular work in so short a time. It was, after all, the previous summer that he had traveled to Dresden to accompany his eldest son, Wilhelm Friedemann, as the latter took up his first post as organist of the Sophienkirche. Bach took this opportunity to present the first part (Kyrie and Gloria) of the *Mass in B Minor* to the new Elector, in the hope that the ruler might grant him a court post or title that would grant him a higher status in the contentious political climate of Leipzig. That this request was not immediately granted may well have related to the Elector's own political troubles, as outlined in this cantata. Thus, Cantata 215 would have

been an important "reminder," something to encourage the Elector to examine the music he received over a year before, to put a musical face to a name, as it were.

Both Bach's devotion to the monarchy and his association of the ongoing Mass project with Saxon royalty is suggested by the two movements in this cantata that he later reused. First, the opening chorus (itself probably derived from a cantata celebrating August's late father) was later to become the "Osanna" of the completed *Mass in B Minor*. Secondly, the aria *Durch die von Eifer entflammeten Waffen* was soon to become an aria (with smaller scoring) in the *Christmas Oratorio* (*Erleucht auch meine finstre Sinnen*); thus an aria celebrating August's military power together with his virtue effortlessly transforms into an aria pointing to the power and enlightenment brought by Christ. Alfred Dürr has speculated that the lack of a continuo bass line in the version in Cantata 215 (the bass line is instead played by upper strings) points to August's unworldly nature, paying for evil with good deeds, something that takes him to the near-divine status of a hero who does not quite need to walk on the earth with the low bass line of ordinary mortals.

In all, then, Bach was giving his very best, preparing music that would also display Leipzig's musical talent. Indeed, the recitatives are at least as elaborate as those we encounter in Bach's Passions (for which, we might assume, he had more rehearsal time than for his regular cantatas) and the final recitative even employs trumpets and timpani. This rounds off the most dramatic portion of the cantata with its references to actual events (the previous recitative stresses that August's election has freed "the entire north"). The opening chorus must have been particularly impressive in its outdoor setting since it employs a double chorus that was doubtlessly strategically placed. The work ends with a short, lively dance (based on the courtly "Passepied") bringing all the forces together for a light-hearted, rousing conclusion.

— John Butt



SUNDAY MAIN CONCERTS

JULY 15, 22 AND 29, 2:30 PM, McNITT BALLROOM, HISTORIC HOTEL DEL MONTE

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, July 29, 2001 at 10:00 am

Matthäus-Passion, BWV 244

(The Passion According to St. Matthew)

Johann Sebastian Bach

1685 - 1750

Sung in German with English Supertitles

Festival Chorale, Chorus, Orchestra and Soloists

Bruno Weil, *conductor*

Dramatis Personae

The Evangelist: Alan Bennett

Jesus: Christopheren Nomura

Peter: Brian Vaughn

Judas: Paul Grindlay

Testis: Foster Sommerlad, Allen Townsend

High Priest (Pontifex): Jeffrey Fields

Priests: Joseph Golightly, Robert Lewis

Pilate: Thomas Hart

Pilate's Wife: Samela Beasom

First Maid: Twyla Whittaker

Second Maid: Marie Hodgson

Solo Quartet

Kendra Colton, *soprano*

Catherine Robbin, *mezzo-soprano*

Jörg Hering, *tenor*

Sanford Sylvan, *baritone*

Elizabeth Wallfisch, David Myford, *violins*

John Dornenburg, *viola da gamba*

Douglas McNames, *cello continuo*

Robin Carlson, *flute*

Roger Cole, *oboe, oboe d'amore*

Neil Tatman, Ellen Sherman, Carol Panofsky, *oboe, oboe d'amore, English horn*

Jordan Frazier, *double bass*

John Butt, Andrew Arthur, *organs*

THERE WILL BE AN INTERMISSION OF 20 MINUTES BETWEEN PARTS I AND II.

Supertitles by Chris Bergen

The Sunday Main Concerts are generously sponsored by an Anonymous donor.

SUNDAY MAIN CONCERT

PROGRAM NOTES

Matthäus-Passion, BWV 244

The tradition of singing one of the four Gospel Passion narratives on Good Friday and Palm Sunday stretches back to the beginnings of the formalized Christian liturgy. Like the other Gospel readings, it was originally chanted by a single deacon but, in the course of time, he began to alter his register and style according to his role as the Evangelist, Jesus or the other characters and crowd. These three roles were eventually taken over by separate singers together with a choir to recite the crowd scenes. It was basically this format that the Lutheran reformers inherited in the sixteenth century, and early Lutheran settings, such as Johann Walter's, were still chanted within the Eucharistic celebrations on Good Friday and Palm Sunday in Bach's era. What is especially interesting is the fact that the Passion story had a musical-dramatic tradition well before the invention of opera and oratorio. It was only a matter of time before these later dramatic genres would cross-fertilize with the church tradition.

Toward the end of the seventeenth century several more elaborate versions of the Passion were developed, involving independent instrumental parts, introducing free poetry around the biblical narrative (Oratorio Passions) or presenting entirely free elaborations of the Passion story. These latter were designed for spiritual concerts rather than for Holy Week liturgies and are thus termed Passion Oratorios. Most of these genres incorporated the most up-to-date musical forms and devices from Italian opera, capitalizing, as it were, on the conventions that congregations would have learned in the world of secular entertainment. However, the Oratorio Passion did not arrive in Leipzig until 1717 (at the modish Neue-Kirche), and the Cantorate of the Thomasschule, under the aging Johann Kuhnau, did not perform its first Oratorio Passion until 1721, shortly before Bach himself came to Leipzig (1723). Thus one of the greatest ironies about Bach's Passions is that their original audiences were far less familiar with the genre than we are; moreover — as is the case with all Bach's most celebrated music — we have often heard it many more times than did the original performers or even Bach himself.

Bach's Passions were performed during the afternoon Vesper service on Good Friday, their two parts

replacing the cantata and *Magnificat* which were normally sung on either side of the sermon. With a hymn opening and closing the liturgy, the entire service was thus symmetrical, with its central axis falling on the sermon. Like Bach's cantatas, the Passions adopt something of the sermon's function since the free poetry of the arias, ariosos and framing choruses provide both a commentary and an emotional interpretation of the biblical text, one that is designed to effect an actual change of mood and attitude on the part of the believer.

Moreover, the symmetrical structure of the liturgy finds its analogue in Bach's musical pacing of the Passion. This is most evident when Bach wishes to highlight the importance or irony of a particular event or concept. For instance, the point at which Peter swears that he will not deny Christ is surrounded by two verses of the "Passion Chorale," the second (*Ich will hier bei dir stehen*) a semitone below the first (*Erkenne mich, mein Hüter*). This therefore functions as a musical metaphor of descent or depression, alluding to the frailty of human promises. The aria *Aus Liebe will mein Heiland sterben* is perhaps the most important of all since it underlines one of the central themes of the Matthew Passion — that Christ died for the love of humankind — and this is the focal point falling between two matching choruses *Laß ihn Kreuzigen*. These — depicting the crowd's desire to crucify Christ — provide a vivid antithesis to Christ's love, but, given the fact that the second chorus (coming directly after *Aus Liebe*) is a tone higher, there is a sense that Christ's supreme act of love has changed things in an upward, positive direction: we recognize it as precisely the same music, yet every note is different. Thus the music could act as a metaphor for the mystery of our own spiritual development: we remain exactly the same beings yet we are profoundly changed.

It is not difficult to understand some of the complaints that members of the congregation voiced in Bach's time; the Passions do, after all, borrow liberally from secular conventions such as dance and, particularly, opera. However, the Matthew Passion also draws heavily from the long traditions of spiritual meditation by which the story is interspersed with the regular breaks (fifteen in all) provided by the paired ariosos and arias. These force the listener

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into personal contemplation; the chorales moreover engender the sense of a community response to the biblical events. The whole thus has something of the character of a Lutheran “Stations of the Cross.” The free text follows Luther’s own meditations on the Passion, which require the believer first to acknowledge his own guilt and show remorse, then to recognize that Christ has suffered on our behalf — that his love will conquer all — and, finally, to experience reconciliation with Christ and to imitate his example (most movingly captured in the final aria *Mache dich*). According to Luther, this ambition to imitate Christ could not be fulfilled without our having gone through these earlier stages.

Particularly subtle in the construction of the free poetry (by the Leipzig poet, Picander) and Bach’s musical setting is the emphasis on dialogue form — necessitating the performing format of double chorus and orchestra. This rhetorical device allows for contrasting or even opposing points of view to be presented simultaneously (e.g. *So ist mein Jesus nungefangen/Laßt ihn, haltet, bindet nicht!*), complimentary points (*Ach, nun ist mein Jesu hin/Wo ist denn dein Freund hingegangen*) or a dialogue between a single speaker and a group (*Ich will bei meinem Jesu wachen/Soschlafen unsre Sünden ein*). All of these devices serve to personify the various voices within a single listener, acting out one’s reactions and conflicts.

The most impressive of the dialogue numbers is the opening chorus, which could be considered the “Exordium” (the traditional opening section of an oration). This is a dialogue between Christian believers and the Old Testament figures, “the Daughters of Zion” (from the *Song of Songs*). The theme of love in the *Song of Songs* is recast in a Christian context with Christ as the loving bridegroom and the church as his bride. A third element is introduced with the German chorale on the *Agnus Dei, O Lamm Gottes, unschuldig*, sung by *ripieno* sopranos (often children’s voices today, in a tradition that dates back to the nineteenth century). This would have had particular significance for members of Bach’s congregation since they would have heard this hymn at the conclusion of the morning Eucharistic liturgy. Christ is thus portrayed as an innocent sacrificial lamb, an image that points toward the *Apocalypse* when Christ as a lamb rules

the New Jerusalem, a bridegroom to the (“feminized”) community of all believers. In Bach’s time this melody would have sounded out loudly from the second organ at the east of the church, a graphic depiction of the direction of Christ’s throne in the New Jerusalem. In all, then, this chorus sets up three temporal levels, the ancient Daughters of Zion in dialogue with the Christians of the New Testament, both pointing forward to the future union with the Lamb, achieved through his ultimate love (of which we are about to hear). We may also note that the chorale is the only element of the chorus in the major mode, a vision of the celestial city, which, at this time, is still subservient to the earthly tonic of E Minor.

The analogy between the Bach-Picander Matthew Passion and a sermon is thus not to be taken lightly. Moreover, for about half the aria texts Picander drew from a series of passion sermons by the theologian Heinrich Müller (published in 1681). Given that Bach himself possessed these, he may have instigated the borrowing. This not only shows that both were thinking along the lines of sermon composition but also that the sermon was an important poetic genre of the time, as much artistic elaboration as stern preaching. An understanding of the rhetoric of the Lutheran sermon as both persuasive and cunningly ornamental sheds a significant light on the role of music in the liturgy of Bach’s era.

With its unfolding levels of symbolism, theological interpretation and — most striking of all — psychological insight, the Matthew Passion is perhaps the most challenging and ambitious Christian artwork. It is thus not entirely surprising that Bach seems to have spent considerable time and care in preparing the work. He possibly began writing it in 1725 but did not finish or perfect it in time for the Good Friday performance; the earlier John Passion was performed on this occasion, only a year after its premiere and containing a substitute chorale fantasia (*O Mensch, bewein*) that eventually became part of the Matthew Passion. Bach did not present the latter work until 1727 and refined it again during the 1730s. During the last few years of his life he went to great trouble to repair the autograph score, sewing in new patches of paper that are designed to be barely perceptible to the casual reader. This could hardly have been necessitated by the performing demands

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of the time and points to the special status Bach seems to have afforded the work, a status that was not a common conceptual possibility until the early nineteenth century. It is not surprising that the work became an immediate "masterwork" at the time of its revival by Mendelssohn in 1829 (see the notes for the Tuesday Concert); this was precisely the period when such a concept was developed.

Bach shared something of the encyclopedic urge of his age, and, in the Matthew Passion compiled virtually every possible musical form available for an oratorio: recitatives (accompanied and "secco"—i.e., for continuo only), arioso, aria (several types which include dance and concerto elements), chorales, chorale settings, choruses and motets. Together with two elements unusual in Bach works — the doubled forces and the string "halo" for Christ's utterances — these elements render it far more ambitious than any opera of the age and something which works on rather more levels than the more brutally effective John Passion.

Bach obviously saw all excellent earthly things as capable of serving the highest purpose; it is precisely this religious conception of music and of the world as a whole that lies at the heart of most disputes concerning church music. To some — then as now — nothing does religion a finer service than Bach's music; to others, sumptuous music undermines a transcendent view of the Godly and spiritual, which are to be kept somewhat apart from the world. While it is obvious that our contemporary horizon is very different from that of Bach's time and, consequently, many meanings and implications in the work are lost, we have gained many more dimensions and modes of appreciation. Bach spun a dialogue between Old and New Testaments, between both these elements and the Lutheran tradition (especially with the traditional chorales) and between all these and the believer of his own time (all together pointing toward the Apocalypse); to these we can add a rich history of reception (with both its insights and mystifications) and our own particular standpoint, within or without the Christian tradition.

— John Butt





MONDAY MAIN CONCERT

JULY 16 ONLY — 8:00 PM, CARMEL MISSION BASILICA, RIO ROAD, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Tuesday, July 24, 2001 at 10:00 am

A Feather on the Breath of God

Chants and Songs from Medieval Europe

HESPERUS

Rosa Lamoreaux, soprano

Tina Chancey, medieval fiddles, recorder

Scott Reiss, recorders, hammered dulcimer, Arabic percussion

*O Viridissima
Kalenda maya*

Hildegard von Bingen
1098 - 1179
12th-c. France

*O vos Flores
Letabundus
In Sapiencia*

Hildegard
13th-c. France
14th-c. Spain

Music of 13th and 14th-c. England

Man me long
Ye have so longe keepyt o scheep
Brede one brere
Miri it is
Ede beo thu hevnly queene
Angelus ad Virginum

INTERMISSION

Music of Machaut

*Douce Dame jolie
Ay mi
Dame viare
Dame, a vous sans retollar*

Guillaume de Machaut
1300 - 1377

*Natus est Rex
Benedicamus*

11th-c. France
Las Huelgas Ms.
14th-c. Spain
16th-c. Czechoslovakia

Otce nas/Vizmez Pacholicka

Music of 13th and 14th-c. Italy

*Istampita Belicha
Cristo è nato
Istampita Isabella
Salutiam divotamente*

This concert is underwritten in part by Mr. and Mrs. Jeptha A. Wade, Jr.

The Monday Main Concerts are generously sponsored by Coast Weekly.

MONDAY MAIN CONCERT

PROGRAM NOTES

This program's focus is upon the kind of music called "monophonic" — only one line of music is written by the composer. But just because we start with only one line, it doesn't mean the music is simple, somber, or soft. Medieval musicians were specialists in starting with a single line and creating a whole world of instrumental colors and musical forms.

Some of our monophonic songs are serious and devotional: the chants of Hildegard von Bingen for which we improvise accompaniments, the remarkable prosa *In Sapiencia*, and the grand, celebratory *Natus est Rex*. We also include a version of the Lord's Prayer, *Otce Nas*, and a hymn to the Virgin and Child in Czech.

Other pieces are reverent but joyful, such as the Italian *laude* that end the program, and the *Angelus ad Virginum* setting from medieval England. We set them off with some sophisticated 14th-century French music by poet, diplomat and composer Guillaume de Machaut, and some rustic and rollocking tunes from England.

Our instrumentals run the gamut from the unworldly chant 'Benedicamus Domino' to intricate Italian *istampite* (stamping dances). And along the way we add ornaments, new melodies, percussion, drones, and countermelodies to enrich the texture and please the most careworn listener.

— Tina Chancey





MONDAY MAIN CONCERT

JULY 23 ONLY — 8:00 PM, CARMEL MISSION BASILICA, RIO ROAD, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, Sept. 2, 2001 at 10:00 am

Exulta Filia

Music of 17th-Century England, Italy, and Germany

Rosa Lamoreaux, *soprano*
Tina Chancey, *viols*
John Dornenburg, *viols*
Julie Jeffrey, *viols*
John Butt, *organ*

I. Out of the Orient, Crystal Skies
We Sing to Him
Fantasia
Lullaby, My Sweet Little Baby

William Byrd 1543 - 1623
Henry Purcell 1659 - 1695

II. The Blessed Virgin's Expostulation
Fantasia
Oh God, But God

Purcell
Orlando Gibbons 1583 - 1625
Byrd

III. Sorrow, Come
Fantasia
Lord, What is Man

John Dowland 1563 - 1626
Purcell

IV. Quemadmodum desiderat cervus
(As Pants the Hart)

Dietrich Buxtehude
c. 1637 - 1707

V. Singet dem Herrn ein neues Lied
(Sing To the Lord a New Song)

Heinrich Schütz
1585 - 1671

VI. Sonata
Allemande
Courante
Gigue
Sarabande
Aria

Theodor Schwartzkopf
1659 - 1732

VII. Wie schön leuchtet (How Brightly Shines)

Christian Geist
c. 1640 - 1711

VIII. Exulta Filia (Rejoice, O Daughter)

Claudio Monteverdi
1567 - 1626

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Throughout the 17th century, Europe was buffeted by alternating waves of Italian and French style. The influence of Monteverdi and the Italian monodists early in the century was balanced by a French backlash in mid-century, only to swing back during the last twenty-five years with the immense success of Arcangelo Corelli's violin sonatas, which took the Continent—and even the conservative British—by storm. Our program of English and Italian 17th-century music documents this infatuation.

We begin with one of Restoration England's most characteristic genres, the consort song, in which the singer is accompanied not by keyboard but by a consort of viols. The viol consort, ancestor of the string quartet, consisted of three to six violas da gamba in different combinations of treble, alto, tenor and bass sizes. The *viola da gamba* ("fiddle of the leg") family, a cousin to the violin or *viola da braccio* ("fiddle of the arm") family, was the most popular bowed string instrument of the age, played by aristocrats and professionals alike. Viols have six strings and frets, with a bow held in an underhand grip, and all are held between the knees. Until Corelli, the violin was an instrument without breeding, something like the saxophone. It was used outdoors, primarily in dance bands, and no one important played it.

The first indication of a change was a trickle of Italian style into the older forms, the consort song, the lute song, and the viol fantasy. We can trace that trickle: the consort song became longer and more rhapsodic, the lute song turned into a sectional mini-cantata, and the viol fantasy transformed from a meditative exercise in counterpoint into a dramatic and virtuosic mood-piece.

In the second half of the concert, we continue to observe and enjoy the Italian influence upon the rather square North German organ style of Dietrich Buxtehude. Although separated by half a century, Schütz, Geist and Schwartzkopf all absorbed and interpreted the Italian taste in their own way. It manifests itself in the free and energetic interaction between voice and instruments, the daring harmonic modulations, the alternation between recitative, arioso and aria we also see in the Bach Passions.

Indeed, we hope you enjoy this concert as a kind of prequel to the Bach works you'll enjoy at the Festival; for tonight's works, from the generation immediately preceding Bach's active period, give us a taste of the musical world in which he grew up, and the fertile soil in which his genius blossomed. We end the concert with Monteverdi's jubilant paean to the Lord, which we have scored for the full ensemble.

— Tina Chancey





MONDAY MAIN CONCERT

JULY 30 ONLY — 8:00 PM, CARMEL MISSION BASILICA, RIO ROAD, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, July 14, 2002 at 10:00 am

Miracles!

Music of Renewal and Transformation from 14th- through 16th-Century Europe

HESPERUS

Rosa Lamoreaux, soprano, percussion

Grant Herreid, tenor, lute, guitar, recorders, percussion

Tina Chancey, early fiddles, recorders, percussion

Scott Reiss, recorders, hammered dulcimer, Arabic percussion

The Llibre Vermell: A Medieval Pilgramige

O virgo

Los set gotyxx

Laudamus

Stella splendens

Cuncti simus

Mariam matrem

Inperayritz

Polorum regina

Ad mortem festinamus

Cantigas de Santa Maria: Miracles of the Virgin

Muit amar

*Tan gran amor/Macar**

Mui grandes

*A Virgen muy groriosa**

Como poden

INTERMISSION

14th-Century Instrumental Music

English Estampie

Anon 14th-c. English

La Manfredina

Anon 14th-c. Italian

Kyrie Cuthberthe

Anon 14th-c. English

Se d'amer

Guillaume de Machaut

1300 - 1377

Gracieusette/Saltarello

Jehannot de Lescurel

14th- c. French

The Sephardic Legacy

A La Una Yo Naci

Il Bastidor

Una Matica de Ruda *

La Tore

Nani, Nani *

Dos Amantes

Xinany

*indicates instrumental selection

This concert is underwritten in part by Mr. and Mrs. Jeptha A. Wade, Jr.

The Monday Main Concerts are generously sponsored by Coast Weekly.

MONDAY MAIN CONCERT

PROGRAM NOTES

The music of tonight's program was meant for a variety of purposes. The *Llibre Vermell* is a book of songs from the 14th century for religious pilgrims to sing on the way to the sacred Abbey of Monserrat in Catalonia (the area around Barcelona, Spain). *Cantigas* were also performed by amateurs — courtiers at the 13th-century court of King Alfonso the Wise of Spain. And most of the Sephardic music that completes the program was sung by women in the home with their friends and family. By contrast, our instrumental set is a mixture of vocal music performed instrumentally and dances played by professionals.

The Sephardic (Judeo-Spanish) tradition is still active today, and we have the wonderful opportunity to learn from live musicians. Unfortunately, we'll never know exactly how our medieval music was performed, but we do know that throughout the Middle Ages there were professional musicians called *jongleurs* who traveled around Western Europe. *Jongleurs* performed on different sizes of lutes, bowed string instruments such as the *vielle* and *rebec*, recorder, percussion instruments like the Arabic *dumbek* (drum), hammered dulcimer, psaltery, and pipe and tabor. Many of these instruments were brought back from Arabic lands after the Crusades. *Jongleurs* set to music the songs of the troubadours (many of whom were members of the nobility who wrote their own song texts but couldn't read music); they also performed at the local lord's weddings and banquets, and played at village fairs and festivals.

Actually, a good *jongleur* didn't necessarily read music either. However, he or she had to be able to remember and play by ear an impressive number of monophonic dances and songs (one-line melodies with no written-out accompaniment). Most of the pieces on our program are monophonic. *Jongleurs* would probably have made up accompaniments to monophonic music, as we're doing today, as well as improvising counter melodies and ornaments. This spontaneous creation of new music is not a skill in which most modern classical players are trained today; in this respect medieval music is more like

jazz. Although adding so much to a monophonic tune makes it sound fuller and richer, we've still got an arrangement of a single line of music. On the other hand, a few pieces in our repertoire (*Mariam matrem*, *Inperayritz*, *Kyrie Cuthberta*) are truly polyphonic — i.e., two or three lines have been written down by the composer. We generally play these as originally written, since the composer has specified what he wants.

Most of our Sephardic music tonight comes from Sarajevo (in modern-day Bosnia-Herzegovina), whose Jewish community is one of the oldest in the former Yugoslavia; Jews are mentioned as residents as early as 1565. Most of them came there as refugees fleeing Spain after the general expulsion of Jews in 1492. These Spanish or "Sephardic" Jews who came to the Balkan countries — then part of the Turkish Ottoman Empire — were warmly accepted and given full religious, commercial and political autonomy. Perhaps this is why they continued to speak, write and publish in the language of Spain that came to be known as "Ladino" or Judeo-Spanish, using the Rashi Script (similar to hand-written Hebrew and Arabic). While many Sephardic song texts can be proven to date from the 16th century, scholars continue to research and debate the origins of the tunes to which the texts have been set, very much like the controversy surrounding the transformation of Anglo-American ballads heard today in the Appalachian mountains of America.

Most Sephardic songs demonstrate a characteristic blending of languages and regional variations in pronunciation. *Il Bastidor*, for example, uses the Arabic word for Sunday, *alhad*, rather than the Spanish word, *domingo*. Its text, like many from the repertoire (*A La Una, Dos Amantes*), concerns love and marriage. Other song texts are based on legends, such as *La Tore*, which tells of a young princess whose father, when told that his daughter would die from a rattlesnake bite, had her shut up in a tower in the middle of the sea. *Xinanay* is a children's nonsense song.

— Tina Chancey



MONDAY SOLO CANDLELIGHT VIOLIN RECITAL

JULY 30 ONLY — 10:00 PM. CARMEL MISSION BASILICA, RIO ROAD, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Thursday, July 18, 2002 at 10:00 am

Meditations and Dances

Elizabeth Wallfisch, *Baroque violin*

I. Passacaglia, "Guardian Angel"

Heinrich Biber

1664 - 1704

II. Airs and Dances

Sarabanda amorosa

Scaramuccia

Un poco di maniera Italiana

Un poco ridicola

Aria Turchesca

Niccolo Matteis

d.ca. 1707

III. Sonata Quarta (passacaglia) from "Unarum fidium"

Johann Heinrich Schmelzer

c. 1620 - 1680

IV. Chaconne in D Minor

From the Partita No. 2 for Unaccompanied Violin, BWV 1004

Johann Sebastian Bach

1685 - 1750

CARMEL FIRE PROTECTION
ASSOCIATES



This recital is generously sponsored by Carmel Fire Protection Associates

MONDAY SOLO CANDLELIGHT VIOLIN RECITAL

PROGRAM NOTES

Little that the early-music movement has accomplished is more valuable than its simply having forced players and audiences to take seriously whole swaths of buried and forgotten repertoire. It was not all that long ago that Germanic violin music was deemed to begin, by common consent, with Bach, and Italian with Corelli. But now the extravagant seventeenth-century Germans and Austrians, and the still-wackier seventeenth-century Italians, are played, and the richness of imagination in the music is such that we have not yet come to the end of it.

I. Passacaglia

Heinrich Ignaz Franz Biber was born some twenty years after Schmelzer, but long stretches of their careers overlapped, and it is reasonable to guess that they were conscious rivals. (Biber famously rewrote a Schmelzer trio sonata as a sonata for one violin, compressing two violin parts into one by means of double-stopping.)

It is understandable that the cycle of fifteen sonatas depicting the Mysteries of the Rosary should be Biber's best-known work; quite apart from the vivid picture-painting of the music, there is the irresistible fascination of the fifteen different tunings of the violin's strings used in the cycle, one for each sonata. Only the first sonata uses the standard tuning, while the rest range from small alterations (raising or lowering one string by one step) to wild rearrangements of the strings' pitches. In the sonata depicting the Resurrection, the two inner strings are even reversed, so that what was the lower becomes (symbolically and actually) the higher.

The "Mystery Sonatas" were not published until the last century; they exist only in a single manuscript thought to date from the mid-1670s. But it is a very ornate and carefully prepared manuscript, and at the head of each sonata is an engraving depicting the Mystery that the sonata represents. There follows a sixteenth piece, this time for solo violin, and the engraving here is of a child with a guardian angel hovering near.

The piece is once again in normal tuning, and like the Schmelzer sonata on this program it is a passacaglia — that is, it's built on a repeated pattern of four notes descending step by step, but in the minor mode, as opposed to Schmelzer's major-mode version.

Biber is often more unpredictable than Schmelzer, more sheerly fantastic. But in this Passacaglia there is a sense of austere and deeply thought-out design. The bare four-note pattern gives rise to a sort of swell of variation, which reaches a peak of intensity and then falls back, until once again there are only the same four notes; then the cycle begins again. Then all these little sections are grouped at a higher level into one grand arc, from the first quiet statement of the theme to the last quiet cadence. It is uncommonly like Bach, in fact. (A musical mystic might almost take the Passacaglia to be a sort of historical sketch for Bach's *Chaconne in D Minor*.) Certainly there is no more impressive solo violin music before Bach.

— Michelle Dulak

II. Airs and Dances

Almost nothing is known of Nicola Matteis' career before his arrival in England around 1670, and little enough after that. We know that he was born in Naples, and that on coming to London he gradually established himself as a violinist, though he seems never to have taken any official position. What is indisputable is that he quickly made himself known as a virtuoso of improvisation, especially that peculiarly English fashion of improvised variation called "division-playing," where the original melody line is broken up (or "divided") into smaller note-values. The English diarist John Evelyn records of a performance in 1674 that "[Matteis] seemed to be spiritato'd [meaning something like "possessed"] & plaid such ravishing things on a ground as astonish'd us all."

Matteis published four volumes of *Ayres for the Violin* between 1676 and 1685. They are cunningly designed to contain both large amounts of music accessible to amateurs (they would hardly have sold well otherwise) and also a handful of examples of his own virtuosity in full flight. The most difficult pieces are very tricky indeed, and many of their titles include the phrase "to make a hand" — that is, to stretch one's left-hand technique, which they certainly do! Otherwise Matteis' titles often have a sort of droll "Englished" innocence that sounds almost like Percy Grainger: "A Slow Thing," "A Brisk Thing," "A Serious Thing with Double-stops," "A Pretty Hard Ground." Or, sometimes, fanciful titles like the "Scaramuccia" on this program. (Scaramouche was a character in the old Italian *Commedia dell'arte*.)

MONDAY SOLO CANDLELIGHT VIOLIN RECITAL

PROGRAM NOTES

Many of the pieces are on ground basses, some new and some old standards (there is, for example, a truly delightful Ciaccona.) More often they are simple airs that either stand alone or come with a set of divisions after them. Such is the "Scaramuccia," for example: a vigorous gavotte followed by a more vigorous torrent of eight-notes in division.

— Michelle Dulak

III. Sonata Quarta

Johann Schmelzer was the first major violinist-composer on the Germanic side. He served almost the whole of his professional life at the Viennese court, beginning as a violinist in the court chapel at a very young age, reaching the court orchestra in 1649 (when he would have been in his mid-twenties), and rising, shortly before his death, to become the first non-Italian Kapellmeister in Vienna,

His six *Sonatae unarum fidium* (1664) appear to be the first violin sonatas ever published by a non-Italian composer. The title means simply "Sonatas for one violin," but, as the violinist Andrew Manze has pointed out, the title and accompanying dedication (to Cardinal Carlo Caraffa) pun repeatedly on "fidium" (violin) and "fidus" (faithful). Compared to Biber's later extremes of virtuosity, the set can sometimes seem a little tame; but there is something fascinating in the more contemplative unfolding of Schmelzer's music. And "unfolding" is the right word, for four of the six are on ground basses, some of them newly invented, some old and familiar.

The bass of Sonata IV is the most venerable of all: four descending notes, repeated to form a "passacaglia" (but in the major mode, not the minor that Biber uses in his own Passacaglia). Schmelzer's variations are tranquil and not especially flashy, until the string of triplet variations that come toward the end of the set. Then the music breaks out of variation mode and into the free and fantastic style beloved of the Italians of the generation just before, especially Uccellini. The music moves deftly from impassioned melody to scampering passagework to a regular dance that might almost be a separate movement (in triplets again), to a virtuoso peroration that rounds the whole thing off with a grand flourish.

— Michelle Dulak

IV. Chaconne in D Minor

Bach's genius can be related to many aspects of his intense musical thought. Among the most fascinating and paradoxical is his tendency to write music in which every thread of musical meaning is drawn out of relatively simple ideas. He created music that is accessible to a wide range of listeners, and, far from being over-elaborated, sounds as if it could go no other possible way. The unaccompanied works for violin and violoncello are particularly beguiling. Here the more limited the instrumental medium and the fewer polyphonic strands that can be realized, the more complex and detailed the music sounds.

This is not to say, of course, that these pieces, suffused as they are with dance structures, sound turgid or musically obscure. Indeed the image of a solo string-player playing popular dance forms has something of the connotations of folk music. But Bach implies a rich polyphonic texture that the listener, in turn, somehow intuits. It is not surprising that many composer-performers (perhaps also Bach himself) frequently arranged pieces such as the great Chaconne for keyboard, on which even the bare notes of the original violin version present a challenge.

Bach's sonatas and "partitas" (suites) for solo violin were completed at Cöthen in 1720 and represent the culmination of the German tradition for unaccompanied violin, a tradition which combined extreme virtuosity with the German love of complex contrapuntal textures. The Chaconne from the *D Minor Partita* is perhaps the most striking work for violin before the nineteenth century. Bach had plenty of precedents in virtuoso string music (most notably in a similar ground-bass movement for unaccompanied violin by Biber). However, he could also play on his knowledge of similar works for organ and harpsichord, most notably by Buxtehude, and already represented by his own great *Passacaglia in C Minor* for Organ. The Chaconne displays a veritable catalogue of musical figures, moods and violinistic passages, all heard within the ambitus of the same repeating phrase — the key element of a chaconne. Yet the whole piece forms a coherent arch, moving to the sublime section in the major mode and returning to the mood and idiom of the opening. It is as if Bach were providing us with an encyclopedia of musical sounds, yet ordered with tremendous dramatic poise and rhetorical pacing.

— John Butt



TUESDAY MAIN CONCERTS

JULY 17, 24 AND 31, 8:00 PM, McNITT BALLROOM, HISTORIC HOTEL DEL MONTE

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 5, 2000 at 10:00 am

Elijah, Op. 70

Felix Mendelssohn 1809 - 1847

An Oratorio on words from the Old Testament

Festival Chorale, Chorus, Orchestra and Soloists

Bruno Weil, conductor

First Part

1. Chorus:
2. Duet with Chorus:
3. Recitative (Tenor):
4. Aria (Tenor):
5. Chorus:
6. Recitative (Alto):
7. Double Quartet:
8. Recitative, Aria and Duet (Soprano, Bass):
9. Chorus:
10. Recitative (Tenor, Bass) with Chorus:
11. Chorus:
12. Recitative (Bass) and Chorus:
13. Recitative (Bass) and Chorus:
14. Aria (Bass):
15. Quartet (Soprano, Alto, Tenor, Bass):
16. Recitative (Bass) and Chorus:
17. Aria (Bass):
18. Arioso (Alto):
19. Recitative (Soprano Tenor, Bass) and Chorus:
20. Chorus:

Help Lord!
Lord, bow thine ear to our prayer!
Ye people, rend your hearts
If with all your hearts
Yet doth the Lord see it not
Elijah, get thee hence
For He shall give His angels charge
What have I to do with thee
Blessed are the men who fear Him
As God the Lord of Sabaoth liveth
Baal, we cry to thee
Call him louder! For he is a god
Call him louder! He heareth not
Lord God of Abraham
Cast thy burden upon the Lord
O Thou, who maketh thine angels
Is not His work like a fire
Woe unto them who forsake Him!
O man of God, help Thy people!
Thanks be to God.

INTERMISSION

Second Part

21. Aria (Soprano):
22. Chorus:
23. Recitative (Alto, Bass) with Chorus:
24. Chorus:
25. Recitative (Tenor, Bass):
26. Aria (Bass):
27. Recitative (Tenor):
28. Terzetto):
29. Chorus:
30. Recitative (Alto, Bass):
31. Aria (Alto):
32. Chorus:
33. Recitative (Bass):
34. Chorus:
35. Recitative (Alto);
and Quartet with Chorus:
36. Chorus, recitative (Baritone):
37. Arioso (Bass):
38. Chorus:
39. Aria (Tenor):
40. Recitative (Soprano):
41. Chorus
and Quartet:
42. Chorus:

Hear ye, Israel!
Be not afraid, saith God the Lord
The Lord hath exalted thee
Woe to him! He shall perish
Man of God, now let my words
It is enough, O Lord, now take away my life
See, now he sleepeth
Lift thine eyes to the mountains
He, watching over Israel
Arise, Elijah
O rest in the Lord, wait patiently for Him
He that shall endure to the end
Night falleth round me, O Lord!
Behold, God the Lord passed by
Above him stood the Seraphim
Holy is God the Lord
Go, return upon thy way!
For the mountains shall depart
Then did Elijah the prophet break forth.
Then shall the righteous shine forth
Behold, God hath sent Elijah
But the Lord, from the north has raised one
O come, every one that thirsteth
And then shall your light break forth

Elijah, Sanford Sylvan, baritone:

Kendra Colton, soprano; Catherine Robbin, mezzo-soprano; Jörg Hering, tenor; Christopheren Nomura, baritone

Soloists from the Chorale:

Twyla Whittaker, Diane Thomas, Elisabeth Engan, sopranos; Linda Liebschutz, Virginia Gnesa-Chen, altos;
Scott Whitaker, Antoine Garth, tenors; Jeffrey Fields, Robert Lewis, basses

This concert is given in loving memory of Paul Matzger.

This concert is generously sponsored by KDFC-FM.

TUESDAY MAIN CONCERTS

PROGRAM NOTES

Lovers of J.S. Bach's music owe a debt of gratitude to Felix Mendelssohn. At the age of 20 he launched the "Bach Revival" with his performance of the *St. Matthew Passion* in Leipzig in 1829. Thus began a long series of "historical concerts" in which he re-introduced forgotten works by 18th-century composers. His own masterful oratorio *Elijah* would become one of the finest fruits of these labors.

The child prodigy's fascination with music of earlier times began to take root when, at age ten, he entered Friedrich Zelter's vocal academy in Berlin. His studies included not only Bach, but also Handel, Mozart, Haydn, and numerous lesser-known earlier composers, including Palestrina, Caldara, Pergolesi, and Jomelli. As a composer, Mendelssohn's own boyhood talent rivaled that of Mozart. His earliest extant composition is a piano piece written at age 11. His extraordinary String Octet (heard on the Saturday recital) came at 16 and the famous Overture to *A Midsummer Night's Dream* made him well known at 17. Works like the *Italian Symphony* helped to make him internationally famous as both conductor and composer by the time he was 26.

Beginning in 1833, Mendelssohn became a great exponent of Handel's oratorios, launching a cycle of performances at Düsseldorf that included (in his own arrangements) *Israel in Egypt*, *Alexander's Feast*, *Messiah*, *Judas Maccabaeus*, and *Solomon*. Thus he was well steeped in the English oratorio tradition by the time he composed *Saint Paul* in English for the Düsseldorf Music Festival 1836. Regarded as a worthy successor to Haydn's *Seasons* and *Creation*, *Saint Paul* was a huge success, reaching 50 performances in 18 months.

The idea of a "sequel" must have seemed obvious, and in the early 1840's Mendelssohn began work on *Elijah* without a specific commission. But in June of 1845 the commission came out of the blue. The English city of Birmingham invited Mendelssohn to write an oratorio for its annual music festival, an institution that carried forward England's great oratorio tradition, well established since days of Handel of 100 years before. Mendelssohn was well known in Britain, having made several journeys there, one of which inspired him to write the *Scottish Symphony* and the *Hebrides Overture*. He spoke passable English and admired British musicians.

In Handelian fashion, Mendelssohn chose an Old Testament subject for his new work, dealing with several key episodes from the life of the prophet Elijah (9th century BC) as told in the two books of Kings. They describe a world of religious dissension in Israel and Judea over the rival divinities Jehovah and Baal. The original libretto was largely the work of his theologian friend Paul Schubring, who had also helped with text of *Saint Paul*. Working in German, Schubring used quotes from a dozen books of the Old Testament, mixed with citations from the Psalms and the Gospel of Matthew, to tell the story of Elijah's leadership, triumphs, and tribulations. Schubring's compilation was then entrusted to translator William Bartholomew, who had the task of turning Martin Luther's German Bible verses into English prose that would convey feeling of the King James Bible.

A conservative and traditionalist — much like the biblical prophet himself — Mendelssohn saw it his destiny to preserve and revitalize the musical traditions of the 18th century. He hated the flashy virtuosos and pretentious composers of his own day (especially Wagner), and allied himself with Robert Schuman's literary movement known as the Davidsbund (League of David) to combat the musical "Philistines" of the time. Writing to his librettist Schubring in 1838 (long before the Birmingham commission materialized), Mendelssohn said:

I imagined Elijah as a real prophet, through and through, of the kind we could really use today: strong and zealous, but also fierce, yes, and even bad-tempered, angry and brooding, opposing the court rabble and almost all the world-yet born aloft as if on angels' wings.

Lacking an Evangelist-style narrator, the oratorio is fashioned without a continuous plot, but welds several biblical episodes into an effective dramatic structure, beginning with Elijah's prophecy of drought as punishment for the people's idolatrous sins. An overture follows. The people express their dismay at the drought and the prospect of famine. Further familiar stories enfold: Elijah is miraculously fed by ravens in the wilderness, and raises a widow's son back to life. In the famous confrontation on Mount Carmel, Elijah challenges the Priests of Baal to a contest: two sacrificial altars are built, but their

TUESDAY MAIN CONCERTS

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fires are not lit. The priests repeatedly invoke their deity Baal in vain to light their altar, but Elijah's humble prayer soon brings Jehovah's fire down from heaven. Modern audiences might expect this episode to end with the chastened priests bowing down to worship the One True God. But in authentic Old Testament fashion (as told in I Kings 18), Elijah has all 850 of them taken out and slaughtered! The first half ends with rejoicing after the miracle of the returning rain.

The more introspective second portion deals with Elijah's despair at his people's relapses into paganism, and his resignation in the face of death. He denounces Israel's king, Ahab, for his continued idolatry, angering Ahab's wrathful Phoenician wife, Queen Jezebel (who cannot forget the massacre of her priests of Baal). Menaced, Elijah flees to Mount Horeb, where the Lord comes to him — not in the tempest, earthquake, or fire (though all of these appear, vividly depicted in the music) — but in a "still, small voice." While yet living, Elijah is then triumphantly taken up into heaven in a fiery chariot and whirlwind.

Attracted by his subject, and pleased with the way the project was progressing, Mendelssohn wrote to his friend, the famous Swedish soprano Jenny Lind, "If it is only half as good as I fancy it to be!" In fact, success was never in doubt. The premiere took place at the Birmingham Town Hall on August 26, 1846, with a chorus of 270 and an immense orchestra of 115, including 93 strings. The composer received a huge ovation when he first appeared on podium. During the performance, applause were so sustained that four arias, four choruses, and the entire episode of the rain miracle had to be repeated. The *London Times* reported, "Never was there a more complete triumph — never a more thorough and speedy recognition of a great work of art."

Appearing during Queen Victoria's first decade on the throne, *Elijah* can be viewed in a way as musical monument to Victorian pride, optimism, and confidence. After the premiere, Mendelssohn received a letter from Buckingham Palace voicing sentiments that are about as Victorian as they could be. It hailed Mendelssohn as the Elijah of a new art, who, "through genius and study, was able to prevail against the false priests, and accustom the ear once more to the pure tone of lawful harmony."

Mendelssohn had worked feverishly and obsessively on his project, and his refusal to rest led to failing health. Yet he was back the next season — on his tenth and final journey to Britain — for performances of his revised *Elijah* in London (with Queen Victoria and Prince Consort Albert in attendance), as well as in Manchester and Birmingham. But his health was fatally impaired, and he died of cerebral thrombosis a few months later at 38.

Mendelssohn had been born into a prominent Jewish family that had embraced Protestantism when he was a small child. (His Jewish roots were enough to send his music into total disfavor under the Third Reich). Thus it has been speculated that the Judaic traditions at the heart of the *Elijah* story had special appeal for the composer. Some analysts have even looked for traces of Jewish music in the score, and it is true that the chorus "Lord, Bow Thine Ear" begins with unaccompanied chanting figure reminiscent of Jewish chant.

Skillful dramatic shaping compels the scene of sacrificial contest on Mt. Carmel, as the priests invoke their god in the vigorous chorus "Baal, We Cry to Thee," with their spurned enthusiasm turning first to indignation, then desperation. As Mendelssohn's biographer Heinrich Eduard Jacob has observed, "The musical depiction of their increasing uneasiness, as Baal does not answer their pleas, is a psychological masterpiece." By contrast, Elijah's prayer, "Lord God of Abraham," is a potent affirmation of faith. Descriptive whirling music accompanies the arrival of the heavenly flame.

Mendelssohn was understandably attracted to subject of the rain miracle, with its ceremonial three-fold structure — a small boy is asked three times to run and look for the gathering cloud. (Earlier, a similar three-fold invocation recalls the widow's child from death.) The Victorians especially liked the alto aria "O Rest in the Lord," although it was not the composer's favorite and at one point he considered omitting it. The brief soloists' chorale "Cast Thy Burden Upon the Lord" features orchestral arpeggiation at the pauses, in a nod toward Bach's keyboard improvisations, while Elijah's fierce aria "Is Not His Word Like a Fire?" is a close cousin to *Messiah's* "For He Is Like a Refiner's Fire." Elijah's all-too-human sense of defeat at his inability to root out the cult of

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Baal finds expression in the world-weariness of his moving aria “It is enough” — sure to remind Festival veterans of Bach’s penitential bass cantata *Ich habe genug* (BWV 82). In the lovely *a cappella* trio “Lift Thine Eyes,” angels watch over the sleeping prophet. The score abounds in magnificent choruses, including two chestnuts of the church choir repertoire: “He Watching Over Israel,” and “Blessed Are the Men Who Fear Him.” The final chorus, “Lord

Our Creator, How Excellent Is Thy Name,” spins out a Bach-like fugue capped by a grand “Amen.”

Mendelssohn regarded *Elijah* as his finest work, although its reputation later suffered from overly Romantic, sentimentalized interpretations that caused it to fall out of fashion by the mid 1900’s. But more recently, better informed ideas about performance practice have helped restore the work to favor and given it new and deserved respect.

— Kip Cranna





WEDNESDAY MISSION CONCERTS

JULY 18, 25 AND AUGUST 1, 8:00 PM, CARMEL MISSION BASILICA, RIO ROAD, CARMEL
CHORAL FINALE — SUNDAY, AUG. 5, 2:30 PM

FIRST PRESBYTERIAN CHURCH, 501 EL DORADO ST., MONTEREY

This concert will be delay broadcast on KUSP-FM 88.9 on Wednesday, August 29, 2000 at 7:00 pm

Founders' Memorial Concert

Illuminated Melody: Transformations of Lutheran Chorales

Festival Chorale, Member of the Festival Orchestra

Bruce Lamott, conductor

(All works by J. S. Bach are indicated with BWV numbers)

Processional, *Komm heiliger Geist* (Come, Holy Spirit) Plainsong/Martin Luther (1524)

I. Chorale, *Nun lob' mein Seel' den Herren* Joachim Decker (1604)

(Now Praise the Lord, O My Soul)

Motet, *Nun lob' mein Seel' den Herren*

Johannes Kugelmann (1540)

Chorale Motet, *Nun lob' mein Seel' den Herren*, BWV 28

Motet, *Singet den Herrn ein neues Lied*, BWV225

1. *Singet den Herrn* (Sing to the Lord a New Song)

2. Chorale: *Wie sich ein Vat'r erbarmet* (As a Father Forgives)

(tune: *Nun lob' mein Seel'*)

3. Fugue: *Alles, was Odem hat* (All That Hath Breath)

Chorale Concertato, *Nun lob' mein Seel' den Herren*, BWV 167

II. Lied. *Innsbruck, ich muss dich lassen* Heinrich Isaac

(Innsbruck, I Must Now Leave Thee)

(publ. 1539)

Chorale, *So sei nun, Seele, deine*, BWV 44 (Be True, O Spirit)

Chorale Overture, *In allen meinen Taten*, BWV 97 (In All My Deeds)

III. Settings of the Passion Chorale Hans Leo Hassler

Lied, Mein Gmüüt ist mir verwirret (My Heart is Bewildered)

(1601)

Chorale, *O Haupt voll Blut und Wunden*

Paul Gerhardt

(1656)

(O Sacred Head, Now Wounded)

Chorale, *Und obgleich alle Teufel*, BWV 153 (Though Devils Would Oppose You)

Chorale Motet, *Ach Herr, mich armen Sünder*, BWV 135

(O Lord, Upon Me, a Poor Sinner)

“Quadro,” *O Haupt voll Blut und Wunden*

Johann Gottlieb Janitsch

1708 - c. 1763

Largo

Allegretto

Adagio

Neil Tatman, oboe; Catherine Emes, violin;

Nancy Lochner, viola; William Skeen, cello

WEDNESDAY MISSION CONCERTS

Two Chorale Preludes on *Herzlich tut mich verlangen*
(My Heart is Ever Yearning)

Johannes Brahms
1833 - 1897

IV. Chorale Cantata, *Aus tiefer Noth schrei' ich zu dir*
(Out of the Depths I Cry to Thee)

Felix Mendelssohn
1805 - 1847

Chorale, *Aus tiefer Noth*

Fugue, *Aus tiefer Noth*

Aria (tenor), *Bei dir gilt nichts denn Gnad' und Gunst* (With Thee is Naught but Grace and Kindness)

Chorale and trio, *Und ob es währt bis in die Nacht* (And Though it Lasts Until the Night)

Chorale, *Ob bei uns ist der Sünden viel* (Though With Us Many Sins Abound)

Linda Liebschutz, alto; Scott Whitaker, tenor; Paul Grindlay, bass

V. Sinfonia, BWV 29, *Wir danken dir Gott* (We Thank Thee, O God)

Andrew Arthur, organ

VI. Chorale, *Was frag' ich nach der Welt*, BWV 64

(What Care I for the World?)

Chorale Motet, *Gelobt sei der Herr*, BWV 129

(Praised Be the Lord)

Chorale, *Gib, dass ich tu' mit Fleiss*, BWV 45

(Grant That I Do with Care)

Chorale Concertato, *Denn wir das Heilig itzt*, BWV 129

(When We Now "Holy" Sing)

Recessional, *Fantasia super Komm Heiliger Geist*, BWV 651

Andrew Arthur, organ

Plainsong Recessional, *Te Deum laudamus* (We Praise Thee, O God)

This concert is given in memory of long-time patron, Dr. Robert T. Knudsen.

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WEDNESDAY MISSION CONCERTS

PROGRAM NOTES

Echoing St. Augustine, Luther's famed dictum that "he who sings prays twice" is anchored firmly in the abundant congregational and choral singing that is at the heart of the Lutheran liturgy. This repertoire of hymns, known as *chorales*, and the music derived from them, are the greatest contribution of the German Protestant tradition to Western culture. Derived from sources as diverse as medieval plainchant, love songs, folk tunes, and the melodies of the Meistersingers, chorales provided Bach's congregations with texts as familiar as Scripture, and the means by which the "priesthood of all believers" could unite in song.

The context in which modern audiences hear these chorale melodies differs significantly from that of Bach's congregants. Just as Charles Ives depended on his listeners' familiarity with the songs of turn-of-the-century Americana, Bach depends on his listeners to recognize and anticipate the appearance of chorale tunes, and to recall a "subtext" of the words associated with them. Unfortunately for us, Bach places the most complex settings of chorale melodies at the outset of his cantatas, often setting them in "motet style," a polyphonic texture that includes snatches of the tune preceding the appearance of the melody itself. Only at the conclusion of the work does the tune appear cloaked in the vestments of congregational song. One could argue that the most appropriate performance of these works for a 21st century secular audience would be in reverse order—perhaps after the repetition of several stanzas (a chorale such as Gerhardt's *O Haupt voll Blut und Wunden* had as many as sixteen!) to fix it in the listeners' memory.

Tonight's program focuses on five of the great chorale tunes, two of which ("Innsbruck" and the "Passion Chorale") appear repeatedly in the *St. Matthew Passion*. Each segment proceeds from the earliest origins of the chorale tune to Bach's musical "illuminations" of the text. In it, the variety and ingenuity of his settings can be viewed in a cross-section of his compositional oeuvre.

The author of *Nun lob' mein Seel*, a poetic adaptation of Psalm 103, was Johann Gramann, rector of Leipzig's St. Thomas Church two hundred years before Bach became Cantor there. The tune, an adaptation of a German folksong, first appeared in Kugelmann's

Concentus novi (1540), in a complex setting of two 4-voice choirs answering one another in contrasting keys. Isaac's *Innsbruck ich muss dich lassen* and Hassler's *Mein Gemüt ist mir verwirret* are other secular songs turned sacred by the Protestant reformers.

Bach's chorale settings appear in several guises. The simplest, or *cantionale* settings, are simple four-part harmonizations with the melody appearing in the soprano voice. As early as 1765, his son Carl Philipp Emanuel began publication of the first hundred of these settings, which would number 371 by the completion of the fourth volume in 1787. By age 21, Sebastian was already admonished by the church fathers in Arnstadt for the audacious harmonizations he introduced in his chorale-playing: "Reprove him for having hitherto made many curious *variationes*, and mingled many strange tones it, and for the fact that the Congregation has been confused by it." The tortured chromaticism of BWV 153 confirms that this reproof had little lasting effect.

A more elaborate presentation of the *cantionale* style is found in (for want of a better term) the *chorale concertato*, in which an orchestral introduction, interludes, and postlude (similar to the *ritornello* of the *concerto*) frame the simple four-part harmonization. The orchestral ritornellos establish the prevailing *affekt* of the text, such as the festive trio of trumpets that frames the final chorus BWV 129, celebrating the Feast of the Trinity. A similar effect is achieved in the central movement of the motet, *Singet den Herren*, when the simple text of the chorale is "glossed" by musical interpolations resembling the exegesis of a sermon.

The *chorale motet* is the most archaic of the settings, in which the tune is sustained in one voice (for example, the tenor in Kugelmann's setting of *Nun lob' mein Seel* or the soprano in BWV 28), while the other voices weave imitatively around it. Known as the *cantus firmus* (fixed song), this sustained voice (given the name "tenor" for its "holding" of the pre-existent melody) was the scaffolding upon which Renaissance composers erected elaborate polyphonic constructions. By the introduction of obbligato instrumental parts, Bach elaborates this motet style into a kind of *concertato motet* in BWV 167, in which the tune is anticipated by the oboes and then appears, unexpectedly, in the bass part.

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Bach creates a most unusual hybrid form in BWV 97, in which the French overture is grafted onto the chorale motet. The pompous dotted rhythm (inherited from the theatrical music of Louis XIV and used by Bach to introduce each of his four orchestral suites) at first appears to be paired with the customary faster fugue, but this Vivace gives way instead to a magnificent chorale elaboration. Could this be Bach in a self-referential mode, referring to his own compositional skills with the text, "In all of my deeds?"

The legacy of Bach's chorale settings has been inherited by students of harmony and part-writing to this day, as well as subsequent generations of German composers. Johann Gottlieb Janitsch was a musical colleague of C.P.E. Bach at the Berlin court of Frederick the Great. Janitsch was contrabassist in the court orchestra from 1736 to 1763, while Emanuel Bach was royal accompanist (and publisher of his father's chorales). Whether the elder Bach had any direct influence on Janitsch is uncertain, but he would certainly have been on hand during the elder Bach's legendary visit to the court in 1747, which produced the "Musical Offering." Admired for both for his facility with counterpoint and quartet writing, Janitsch's unique "quadro" on the Passion Chorale merges the quartet with earlier church sonata (*sonata da chiesa*) into a unique form that has at its heart a slow movement in the style of an organ chorale-prelude.

It is ironic that Mendelssohn composed one of his most Bach-like works while visiting Rome. The first of his Three Sacred Pieces or *Kirchenmusiken*, Op.

23, *Aus tiefer Noth* was written just a year after his famous 1829 revival of the Matthew Passion. The cantata opens and closes with a chorale in the *cantionale* style, with the text of each movement following the strophes of Luther's adaptation of Psalm 130. Bach would have felt right at home listening to the fugal second movement, which sets the chorale in a *cantus firmus* over a solo trio.

In the last summer of his life, Johannes Brahms also turned to the music of Bach and the Lutheran chorale. Like Mendelssohn, Brahms was a key figure in the rediscovery of the music of earlier periods, and was personally acquainted with Bach's biographer, Philipp Spitta. Though he had only composed for organ once before (some 40 years earlier), he wrote eleven organ chorale preludes in 1896 at Ischl in Upper Austria, perhaps in contemplation of his final illness and in memory of his dear friend, Clara Schumann. The two settings of the Passion Chorale tune mirror Bach's ability to draw contrasting emotions from the same melody: the first an undulating countermelody against a lyrical *cantus firmus*, the second a chromatically tortuous elaboration set against an onerous, struggling figure in the pedal.

The *chorale-fantasia* that concludes the program is an exuberant reminder of the virtuosic elegance with which Bach the Organist improvised over the simplest of tunes. The ancient plainsong, whose authorship Luther credited to "the Holy Ghost himself," rings out in an elongated *cantus firmus* in the bass, while overhead a three-voice fugue illuminates the tune with intricate tracery.

— Bruce Lamott



THURSDAY MAIN CONCERTS

JULY 19, 26 AND AUGUST 2, 8:00 PM, McNITT BALLROOM, HISTORIC HOTEL DEL MONTE

This concert will be delay broadcast on KUSP-FM 88.9 on Thursday, August 30, 2000 at 10:00 am

Pizza Stravagante — A Menu of Italian Delights

Elizabeth Wallfisch, *Baroque violin, leader*

Members of the Festival Strings

I. "Romanesca"

Concerto Grosso, Opus 6, No. 12 in F Major

Preludio: Adagio

Allegro

Adagio

Sarabanda—Vivace

Giga: Allegro

Archangelo Corelli

1653 - 1713

II. "Veneziana"

Concerto in D Minor for Viola d'amore, RV394

Allegro

Largo

Allegro

George Thomson, *viola d'amore*

Antonio Vivaldi

1678 - 1741

III. "Veneziana, con pepperoni"

"L'Estate" (Summer) from The Four Seasons

Allegro non molto: Allegro ("Il Cucco")

Adagio

Presto

Vivaldi

IV. "Napoletana"

Concerto No. 5 for Strings in A Major

Presto

Largo

Allegro

Francesco Durante

1684 - 1755

V "Napoletana, con funghi ed olivi"

Concerto in D Major for Four Violins

Maestoso

Fuga, forte e spiccato continuo. (Siciliano)

Leonardo Leo

1694 - 1744

Elizabeth Wallfisch, Nina Falk, Rachel Evans, Monica Waisman, *violins*

VI. "Veneziana, con tutti — molto fresca"

Concerto for Four Violins in B Minor, Opus 3, No. 10

Allegro

Largo

Larghetto

Allegro

Vivaldi

Elizabeth Wallfisch, David Myford, Cynthia Roberts, Emlyn Ngai, *violins*

Elizabeth Wallfisch, David Myford, Cynthia Roberts, Nina Falk, Monica Waisman, Emlyn Ngai, Rachel Evans, Barbara Downey, *violins*; George Thomson, Ely Winer, Meg Eldridge, *violas*; Doug McNames, Allen Whear, *cellos*; Jordan Frazier, *double bass*; Yuko Tanaka, *harpsichord*

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“Pizza stravagante — a Menu of Italian Delights.” Stravagante? An Italian word meaning odd, peculiar, strange, eccentric. But a seven-course menu consisting entirely of concertos cooked up by Italian composers during the first four decades of the eighteenth century? Surely the palate will tire quickly from so much of the same thing. But wait! Pizzas are not all the same! Some have pineapples, others artichokes or anchovies. So it is with concertos. A concerto composed in Rome may use different ingredients than one whipped up in Bologna. Seasoned travelers know every region of Italy offers its own gastronomic-and musical-delights. Here’s a sampling of the incredible variety to be found in the Italian concerto. *Mangia bene!*

I. Corelli: Concerto Grosso in F Major

Arcangelo Corelli was a vital influence on the early development of the concerto. Born in Fusignano in 1653, he received his musical training at the Basilica of San Petronio in Bologna, the locus of the north Italian instrumental tradition. By his early 20s, however, Corelli had made his home in Rome, the opposite pole of the Italian musical universe, and was soon accepted as “a true son of the Roman school.” Already considered the greatest living violinist, he was sought after by a series of powerful patrons. In 1690 he entered the service of 22-year-old Cardinal Pietro Ottoboni, who had the good fortune to have a pope for his uncle; Alexander VI elevated him to cardinal when he was 21. Corelli moved into Ottoboni’s castle and remained in his capella the rest of his life. Never a prolific composer, he wrote slowly and revised often. Layers of revision and revisions of revisions resulted in music of utmost clarity and apparent simplicity.

Corelli’s most influential publication was his Op. 6, consisting of 12 *concerti grossi* (“large concertos”) written around 1711-12 but published in Amsterdam in 1714, a year after his death. The concertos involve two groups of players—the *concertino* (soloist group) of two violins, cello and continuo, and the *ripieno*, an accompanying string ensemble with its own continuo instruments. This juxtaposition of forces of differing size is part of a Roman tradition extending back to Alessandro Stradella in the previous century. The first eight concertos of Op. 6 are *concerti da chiesa* —

church concertos analogous to the *sonata da chiesa* in which Corelli established the four-movement pattern: slow-fast-slow-fast. The first movement typically featured fugal or contrapuntal writing; the final movement was dance-like in character but sufficiently serious to prove appropriate for use at Mass.

The last four concerti of Op. 6 are *concerti da camera*, chamber concertos. Like Corelli’s *sonate da camera*, they begin with a prelude followed by three or more stylized dances — Allemandes, Gigues, Gavottes, Minuets — intended more to entertain than to enlighten. In the Preludio of Op. 6, No. 12, the three soloists present the initial idea with unhurried elegance; the *ripieno* instruments join in halfway through to complete the thought. This pattern continues with further extension and elaboration, broadening at the end for a serene close. The Allegro is a solo opportunity for the first violin, in perpetual motion from beginning to end, while in the background varying degrees of participation from the other soloists and *ripieno* create continuous changes of texture. The solemn Adagio forms a bridge to the lively Sarabanda, the first true dance movement in this concerto. The concluding Giga (gigue) reminds us that the solo concerto lies not far in the future. This display piece for the first violin uses such special effects as “bariolage” — bowing across adjacent strings, one open, one stopped, to exploit the difference in tone color between stopped and unstopped strings. With their formal clarity, melodic charm and subtle textural shadings, Corelli’s Op. 6 concertos provided his successors with models for emulation and exerted a lasting influence on the future course of the Italian concerto.

II. Vivaldi: Concerto for Viola d’amore in D Minor

With the posthumous publication of Corelli’s Op. 6 in 1714, the concerto grosso cultivated in Rome gained admirers and imitators throughout Europe. The English traveler Charles Burney found Corelli’s concertos “so majestic, solemn, and sublime, that they preclude all criticism.” Composers in Venice, however, were promulgating the solo concerto, which was beginning to have a profound impact on composers all over Europe — including, of course, J.S. Bach. With the publication of his Op. 3, *L'estro*

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armonico, in 1711, Antonio Vivaldi introduced a new kind of concerto that drew excited responses and emulation wherever it was heard. The Vivaldian concerto used the three-movement plan — fast-slow-fast — established by his fellow Venetian Tomaso Albinoni, and made regular use of ritornello (a recurring refrain) form, which soon became a ubiquitous feature of Baroque concertos. Used in the first and last movements of a concerto, the ritornello is the opening statement played by the whole ensemble. It contains melodic and rhythmic ideas that will recur throughout the movement, interspersed with contrasting episodes performed by the soloist. The thing that most clearly distinguishes Vivaldi's concertos from those of Corelli is the increased emphasis on virtuosity.

Vivaldi wrote more than 500 concertos, including 324 for solo instrument and string orchestra. Among the solo concertos are 214 for violin, 27 for cello, and 6 for viola d'amore. Prized for its sweet sound, the viola d'amore is about the size of a viola but is shaped more like a member of the viol family. In the 18th century, the neck of the instrument often terminated in a beautifully carved head. When the performer draws the bow across the gut strings (usually six or seven in the 18th century), a set of sympathetic strings — wire strings running through the bridge and under the fingerboard — vibrate along with the bowed strings. Vivaldi composed his viola d'amore concertos in the 1720s, possibly for a celebrated virtuosa named Anna Maria, originally a student, later a maestra at the famous Ospedale della Pietà. (See notes for the Thursday Recital.)

The first movement of the *Concerto for Viola d'amore in D Minor* begins with a vigorous ritornello followed by a more lyrical solo episode. Overall, five ritornello statements frame four episodes, thus providing both repetition and variety within a clearly articulated structure. In the Largo the viola d'amore immediately takes the lead with a plaintive cantabile melody, giving the soloist an opportunity to demonstrate the instrument's soulful character and haunting tone quality. The final Allegro is definitely virtuoso territory, with its rapid scales and passage work, multiple stops and bariolage effects.

III. Vivaldi: "L'Estate" (Summer) from *The Four Seasons*

Given the familiarity of Vivaldi's *The Four Seasons*, it's easy to forget how fresh and original it sounded to its first listeners—and to music lovers who heard the first recording of it released in 1950. Vivaldi composed the set of four concertos around 1716-17 (not in the early 1720s, as earlier believed) and published it around 1730 as part of his Op. 8 collection, *Il Cimento dell'Armonia e dell'Inventione* (The Contest Between Harmony and Invention). Each concerto is based on a 14-line sonnet appropriate to the season in question. Vivaldi used capital letters in the poems' margins to indicate the musical passages they illustrate. When the concertos were published, the sonnets appeared together at the beginning and also appeared, line for line, above the corresponding places in the music. It is possible that the author of the anonymous sonnets was Vivaldi himself.

Each of the four concertos is a solo violin concerto employing ritornello form in the outer movements. Vivaldi's ingenious solution to the problem of fitting a descriptive program to the regular alternation of ritornello and solo episode demonstrates the flexibility of ritornello form. He matched the ritornello of each movement to the underlying mood of the poem, then used the freedom inherent in solo episodes to depict specific events in the poem. The poem for the second concerto, "Summer," describes both the languor of hot summer days and the terror their storms can bring.

SUMMER

A Beneath the harsh season inflamed by the sun,
Man languishes, the flock languishes, and the
pine tree burns;

B the cuckoo unleashes its voice and, as soon as it
is heard,

C the turtle dove sings and the goldfinch too.

D Sweet Zephyrus blows, but Boreas [the north
wind] suddenly
Opens a dispute with his neighbor;

E And the shepherd weeps, for he fears
A fierce storm looming — and his destiny;

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F *The fear of lightning and fierce thunder
And the furious swarm of flies and blowflies
Deprives his weary limbs of repose.*

G *Oh alas! His fears are only too true.
The sky thunders, flares, and with hailstones
severs the heads of the proud grain crops.*

The first movement of "L'Estate" represents the first eight lines of the sonnet. The ritornello features little two- and three-note sighs evoking the ennui of a sweltering summer day. Solo violin and cello interrupt with the first episode — the cuckoo — followed by a brief reminder of the ritornello. In the second episode the solo violin depicts the turtledove with coy little turns, the goldfinch with trills. The next ritornello statement, corresponding to the gentle Zephyr winds, sounds not at all like the original, but closer examination shows that it redeploys the three-note sighs of the initial statement to fit the new situation. After a third solo episode describing the weeping shepherd, the ritornello returns even further transformed, this time as the impending storm. Alternating Adagio (violin solo) and Presto (tutti) sections depict the tribulations of the weary shepherd in the second movement; the storm finally lets loose in the finale.

IV. Durante: Concerto for Strings No. 6 in A Major

When Francesco Durante's father died, the 15-year-old boy ended up at a Naples conservatory where his uncle was *primo maestro*. He studied with Alessandro Scarlatti during his three years at the Conservatorio Sant' Onofrio, and spent time in Rome studying with Pasquini and Pitoni and steeping himself in the fundamentals of Palestrina-style counterpoint. Back in Naples, Durante embarked upon a long and illustrious teaching career, beginning with his election as *primo maestro* at the Conservatorio dei Poveri di Gesù Cristo at the age of 44. He later rose to the top position at two other Neapolitan conservatories. Since musicians came to Naples from the furthest corners of Europe to study at its famous music schools, Durante soon gained an international reputation for his teaching. His most famous students were Pergolesi and Paisiello.

Composers of the so-called "Neapolitan School" — Porpora, Leo, Vinci and others — provided the

churches and opera houses of Naples with music at the leading edge of musical fashion. Durante, on the other hand, composed sacred music of extremely high quality but produced nothing for the operatic stage. His reputation rests on his Masses, motets and *Magnificat* settings and a handful of instrumental works. The most important of these are his highly original *Concerti a quartetto*, dating probably from the 1730s or 40s. The nine concertos are highly individual and expressive, punctuated by arresting contrasts in dynamics, textures and tempi. They combine the rigorous counterpoint of the *stile antico* (old-style counterpoint) with the forward-looking harmonies of the *stile moderno* elements, with sometimes startling results.

In formal terms, the concertos draw from both the Corellian and Vivaldian sides of the aisle. Concerto No. 6 in A Major is a modified *concerto grosso*. Instead of pitting a group of soloists against a larger *tutti*, Durante writes for a single ensemble consisting of four separate parts — violins I and II, viola and cello/bass, with keyboard continuo. He then deploys his limited forces in ever shifting combinations — violins I and II in unison at the outset of the Allegro, then a bold unison passage for all parts; arpeggiated eighth notes in cello and continuo against sustained lines in the upper strings, then the same arpeggiation in the violins against sustained notes in viola and cello. The simple homophony of the Minuet suggests *galant* leanings, while the concluding three-part canon demonstrates Durante's mastery of the strictest form of counterpoint.

V. Leo: Concerto for Four Violins in D Major

Leonardo Leo, like Francesco Durante, was one of the most influential composer/teachers in Naples during the early evolution of the Neapolitan opera buffa. Both men helped disseminate the innovations of the Neapolitan School through their students and established reputations that lasted well into the nineteenth century. German musicologists writing in the early 1800s looked back upon the period 1725-1760 as the "epoch of Leo and Durante." Later, as the Bach and Handel revivals gained momentum, the same period came to be called "the age of Bach and Handel."

Like Durante, Leo studied with Alessandro Scarlatti

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and maintained an enduring interest in counterpoint when others began to regard it as stuffy and old-fashioned. Unlike Durante, he was highly successful as a composer of opera buffa. He was, in fact, a leading figure in developing its simpler, more direct homophonic language. His first opera, performed when he was only 21, was followed by a steady stream of opera commissions that lasted until his death 30 years later. Leo was also important as a composer of sacred music, especially oratorios, and produced a small body of instrumental music. These included some toccatas for harpsichord, six trios, six overtures, six cello concertos, and the *Concerto in D Major for Four Violins and Continuo*. This seldom-heard work is an example of an unusual concerto type cultivated by Vivaldi and occasionally imitated by other composers. It involves a group of solo instrumentalists and continuo. Each performer joins in playing ritornello statements, thus the group as a whole represents the ripieno of a concerto grosso. Individual soloists or groups of soloists perform the episodes, thus constituting the concertino. The most familiar example of this type of concerto is Bach's *Sixth Brandenburg Concerto*.

Both Leo and Durante served as primo maestro at more than one of Naples' conservatories. A famous controversy of the time, kept alive no doubt by their respective students, throws into relief their contrasting musical priorities. Leo was the more conservative of the two composers. He relied on strict counterpoint as the foundation for composition and criticized Durante for his resort to less carefully constructed musical fantasy. Durante was also a master of counterpoint, but preferred simpler textures. He was not adverse to ending what began as a fugue with big block chords. The Leisti, the adherents of Leo, took a more scientific, intellectual approach to composition, with significant emphasis on counterpoint. The Durantisi were more interested in the expressive aspects of music, and preferred harmonic and melodic simplicity to extensive use of counterpoint, however learned.

VI. Vivaldi: Concerto for Four Violins in B Minor
Vivaldi, as we have seen, took the vague ritornello forms of his predecessors, gave them more definite shape, and produced compelling examples of his new approach to the concerto. With the 1711 publica-

tion of twelve exciting concertos in this new mold, Vivaldi's fame and influence quickly spread throughout Europe. His Op. 3 collection, entitled *L'estro armonico* ("harmonic inspiration" or "harmonic fire"), contains four concertos for solo violin, four for two violins, and another four for four violins. The collection did more than offer exemplary examples of the ritornello principle — it also illustrated the extreme flexibility of the form in the hands of a composer as imaginative as Vivaldi.

The first movement of the *Concerto for Four Violins in B Minor*, Op. 3, No. 10, begins with two solo violins and a solo cello—a remarkable departure for an opening ritornello. Once they've introduced the main idea, a skillfully sculpted elaboration of a B Minor triad, the rest of the ensemble joins them, filling in the outlines they established in the first four bars. Almost everything that follows grows quite logically out of this eight-bar ritornello. The first solo excursion, taken by Violin III, is brief, as is the next ritornello statement, where the B Minor motive played by Violin I at the outset is given to Violin II. The next solo episode is a bit longer; this time it's Violin IV's turn. The four soloists take turns throughout the movement, sometimes in solo flights supported only by solo cello, other times in exhilarating combination with one another, pressing on with mounting excitement into the next ritornello. Judging from the unusual frequency of expression markings calling for staccato playing, accents, crescendos and decrescendos, such a wild ride was clearly Vivaldi's intention.

The stately Largo, using the formal dotted rhythms of the "French overture," introduces an ethereal Larghetto, in which Vivaldi indicated a different manner of articulation (slurs, accents, marcato, etc.) for each soloist. The concluding Allegro has sections where each soloist plays something entirely different from the others (no one plays second, third or fourth fiddle here), as well as moments where the four soloists come together in ferocious unison. It's not difficult to imagine the excitement of a certain German composer hearing this concerto for the first time. Perhaps Bach made an immediate dash to his study to begin his transformation of Vivaldi's Concerto for Four Violins into a concerto for four harpsichords (BWV 1065).

— Jean Widaman



FRIDAY MAIN CONCERTS

JULY 20, 27 AND AUGUST 3, 8:00 PM, McNITT BALLROOM, HISTORIC HOTEL DEL MONTE

This concert will be delay broadcast on KUSP-FM 88.9 on Friday, August 31, 2001 at 7:00 pm

The Festival Orchestra
Bruno Weil, conductor

I. Symphonic Movement in C Minor (1823)

Grave—Allegro molto

Felix Mendelssohn

1809 - 1847

II. Symphony No. 40 in G Minor, K550

Molto allegro

Andante

Menuetto

Allegro assai

Wolfgang Amadeus Mozart

1756 - 1791

INTERMISSION

III. Symphony No. 100 in G Major ("Military")

To celebrate the 100th birthday of Dr. Wesley Wright

Adagio—Allegro

Allegretto

Menuetto: Moderato

Finale: Presto

Franz Joseph Haydn

1732 - 1809

*The Friday Main Concerts are underwritten in part by Mrs. Howard Bucquet,
Don and Carol Hilburn, Dr. and Mrs. Herschel H. Loomis, Jr., and Lee and Shirley Rosen.*

*This evening's performance is dedicated to the memory of
Caroline Page, former Board Member and faithful supporter.*

FRIDAY MAIN CONCERTS

PROGRAM NOTES

I. Symphonic Movement in C Minor

Among the most miraculous of Mendelssohn's earliest works are the twelve symphonies for string orchestra that he composed between 1821 and 1823 (that is, at age twelve to fourteen) under the guidance of his composition teacher, Carl Friedrich Zelter. The first few of them are slight, though meticulously designed, drawing melodically on Mozart's example and contrapuntally on Bach's. (Zelter put his pupil through a rigorous course of contrapuntal study.) But the last several are marvelous music in their own right. The mature Mendelssohn's melodic vein isn't there yet, nor the Mendelssohnian scherzo (that had to wait another two years, for the Octet), but everything else is: the easy command of form, so that each movement seems to go just where it should go; the intimate understanding of string textures; the sheer playfulness.

In December 1823, Mendelssohn completed what is generally thought to have been intended as the first movement of a thirteenth string symphony, but went on rapidly to a larger project—a symphony with wind parts, the one now known as *Symphony No. 1*. But the "Symphonic Movement" in C Minor might very well have been meant all along to stand alone. It sounds for all the world like a Mendelssohnian meditation on one of Mozart's odder and grimmer works, the *Adagio and Fugue* for strings, K. 546. There is the same kind of harmonically tense, slow introduction, full of solemn dotted rhythms; the same kind of anguished, chromatic fugue subject; the same kind of relentless density and complexity of counterpoint. And, incidentally, the same key. (The young Mendelssohn almost always kept to the key of his model whenever he was clearly imitating something.)

But by 1823 Mendelssohn was already recognizably himself, and he rarely imitated anything without making it his own. His textures are at once lighter and more intricate than Mozart's, and not without sly touches of humor (he has some fun, for example, with his divided violas). And every so often there are "pre-echoes" of Mendelssohn scherzos to come—like the sudden change from separate to slurred notes toward the end, or the harrowing chromatic unison passage that follows that one and sends the piece headlong to its conclusion.

II. Symphony No. 40 in G Minor

Mozart's last three symphonies were dashed off in an improbably short few months over the summer of 1788. So practical (and impecunious) a musician almost certainly would not have undertaken all that work without a performance in view, but it remains unclear where Mozart expected to premiere the set, or indeed whether they were played in his lifetime at all.

Mozart's symphonies don't generally go all-out to dazzle, the way Haydn's London twelve do (or, for that matter, Mozart's own late piano concertos). But those last three do have a little air of self-conscious virtuosity about them. They practically say, "I can do anything; for example, I can do these three quite different things, and I'll leave it to you to tell me which is the most wonderful."

That they really are all quite different, of course, is much of the wonder of it. The prize for sheer compositional brilliance among the three pieces probably has to go to the staggering fugal finale of the "Jupiter," No. 41. But the strange and passionate atmosphere of No. 40 is an achievement of another kind and a different order, and it's as distinct from the glittering perfection of the "Jupiter" finale as any work of a genius could possibly be from another.

G Minor seems to have meant something particular to Mozart. He reserved the key for music with a peculiar sort of intensity, from the so-called "little" G-Minor Symphony of 1773 right through to Pamina's "Ach, ich fühl's" in *Die Zauberflöte*, written right at the end of his life. Mozart could sometimes be violent in G Minor, as in the other minor keys; but this key in Mozart's hands seems oddly melancholy, passionate but introverted.

The piece most like this one is the great G-Minor String Quintet, K. 516, a work with the same pervasive restlessness, the same obsession with sinking chromatic lines, the same sort of pained lyricism in the slow movement, the same sort of grim Minuet with the same sort of major-key vision in the Trio. The thundering difference comes in the finale. The quintet's finale begins in a morass of chromatic harmonies and drooping lines, and then suddenly bursts out into music as goofily high-spirited as Mozart ever wrote outside of the finale of a comic opera. The symphony, by contrast, dispenses with the brooding

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introduction, and launches its finale with fury and without apology; and it doesn't turn back. Or upward.

The whole symphony is suffused with pathos. In the famous opening, for instance, the accompaniment begins before the thing it accompanies. That was not a new idea, exactly. Haydn, for one, had used it many times, (as for example in the "Bird" Quartet), and Mozart might well have gotten the idea from him. But Haydn used it as a comic idea, a wordless joke. Mozart was the first to see the prospect of pathos in it.

The same theme continues through the whole piece: the use of comic things for pathetic ends. The little chirpy two-note figures in the slow movement are almost fated to be frivolous; but by the time the movement is half over they've acquired an air of vigilance or even of militancy, and the music they overlay is suffused with strong emotion. The stern syncopation in the minuet might have been comic, in any other piece, just as the brief major-key vision of the trio might have been conventional, in any other piece. But here they aren't.

And even the finale's most famous stroke — the extraordinary unison outburst at the beginning of the development, a thing compared to by some people to Schoenberg, because it really does get through all twelve tones in a sequence — might just as easily have gone into a Mozart comic opera as into a Mozart symphony. But in the opera it would probably have been accompanied by an elderly gentleman falling down a staircase and arriving at the bottom in a bruised and undignified heap. Whereas here it's on its own, and suggests (just for a moment) a world without a center, a world gone mad. But the music gets its footing back quickly enough, and makes its way through to a grim but somehow happy ending.

III. Symphony No. 100

Haydn's London Symphonies are the legacy of the composer's two visits to London, under the patronage of the impresario (and violinist/composer) Johann Peter Salomon. Haydn came to England for the first time prepared to dazzle, and so he did. On his second visit, he was practically under contract to dazzle, and he pulled out all the stops. Every one of the last six symphonies is calculated to amaze its audience.

The first movement of the Symphony No. 100 begins, as all but one of the London Symphonies do, with a slow introduction — one that moves from serenity to turmoil, and finally breaks through to an Allegro. That music is colored above all by the scoring of the first theme: a flute and two oboes, with nothing underneath, an airy sound that returns again and again over the course of the movement, always in dialogue with the strings. There is no point in trying to catalog the movement's delights, except to point out that hoary old Haydn tricks sit side by side with new ones. Starting the development with a dramatic pause, then a beginning in a completely new key, counts as an old one. But letting the hitherto-inconspicuous horns loose with a great big octave fanfare to crown the movement's coda is a new one. Haydn must have had great fun writing for such a sumptuous orchestra, not least in that he could hold back a few of his resources for a final bang.

The second movement of course is responsible for the "Military" nickname, which got attached to the piece very early; little over a month after the premiere the impresario Salomon's advertisement for the twelfth and last of his subscription concerts announced a reprise of the Haydn "Grand Overture [...] with the Militaire Movement." The stylized representation of battle produced a deep impression on an audience whose nation had not long before seen a good deal of it. A reviewer of the second performance wrote:

It is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increased to a horrid sublimity! Which, if others can conceive, [Haydn] alone can execute; at least he alone has hitherto effected these wonders.

The odd thing is that this awesome vision of battle began life eight years earlier as the mild-mannered slow movement of a concerto for two *lire organizzate* (instruments a little like small hurdy-gurdies) and small orchestra, in response to a commission from the King of Naples. The movement begins innocuously enough, though the pungent wind-band scoring (there are clarinets here, though nowhere else in the symphony) might hint at a military band. But

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when the music moves to the minor, Haydn unleashes a battery of percussion that must have been a shock to his London audiences. Then (after a few more rounds of major and minor) the music breaks off, a trumpet sounds a fanfare, the timpani thunder, and, for a few seconds, all hell breaks loose.

The Minuet is sturdy and on the stately side. Haydn marks it "Moderato," rather than the "Allegro" or "Allegretto" he was now using most of the time, and it's clearly meant to be "in three" rather than "in one." Only a strangely slippery chromatic passage in the second half darkens its bluff cheerfulness.

Of the London Symphony finales, No. 100's is very nearly the longest (just edged out by No. 98), and certainly one of the most wide-ranging. In fact it wanders all over the field of keys with extraordinary energy and stamina, leaping with glee at any unexpected path that comes into view. The bewildering shifts of key suggest Schubert, except that Schubert's paths, if you look at them closely, are always very carefully planned, and laid out almost with a gardener's sense of symmetry. Haydn's are reckless and exuberant, and contrive to make you feel that getting out at the right place and in the right key is a sort of happy accident.

— Michelle Dulak





TWILIGHT CONCERT NO. 1

JULY 17, 5:30 PM, HIDDEN VALLEY MUSIC INSTITUTE

CARMEL VALLEY ROAD AT FORD ROAD, CARMEL VALLEY

This concert will be delay broadcast on KUSP-FM 88.9 on Friday, July 27, 2001 at 10:00 am.

“Going for Baroque”

HESPERUS

Tina Chancey, *treble viol, pardessus de viole*

Scott Reiss, *recorders*

John Butt, *harpsichord*

William Skeen, *viola da gamba*

I. Suite in E Minor

Pavan

Ayre

Corant

Chicona

Matthew Locke

1621 - 1677

II. Sonata in D Major

Allegro ma non tropo

Aria (Gratioso)

Andante

Allegro

Jean-Marie Leclair

1697 - 1764

III. Sonata a Tre “E tanto tempo hormai”

Francesco Turini

1589 - 1656

IV. Suite No. 1 in G Major, BWV 1007

for Unaccompanied Recorder (originally for cello)

Johann Sebastian Bach

1685 - 1750

Prelude

Allemande

Courante

Sarabande

Menuet I/Menuet II

Gigue

V. Le Parnasse: The Apotheosis of Corelli

François Couperin

1668 - 1733

Corelli, at the foot of Mount Parnassus, asks the Muses to receive him.

Corelli, charmed by the delightful reception they give him at Parnassus, expresses his joy. He continues with his retinue.

Corelli drinks at the source of the Hypocrene. His entourage continues.

Enthusiasm of Corelli caused by the waters of the Hypocrene.

Corelli, after his enthusiasm, falls asleep. His retinue acts out the following dream tableau.

The muses wake Corelli and they place him next to Apollo.

Corelli expresses his thanks.

The Carmel Bach Festival is grateful to

Peter Meckel and Hidden Valley Music Seminars for the use of this beautiful theater.

The Twilight Concert Series is generously sponsored by The Flaherty Family Foundation.

*The Twilight Concert Series in Carmel Valley is also supported by
Hayashi & Wayland, Accounting and Consulting.*

TWILIGHT CONCERT No. 1

PROGRAM NOTES

This program of Baroque masterpieces from the four corners of Europe features five very special pieces that all deal in one way or the other with transformation.

The Locke suite captures the composer's typical engaging combination of melodic quirkiness, rhythmic angularity and harmonic poignancy, giving these familiar movements a very different character than those in the French or German dance suites of the period.

The Leclair, originally written for the violin, comes alive when played on the *pardessus de viole*, an 18th century fusion of a violin and a viol with an impossible-to-describe tone halfway between a string instrument and a human voice.

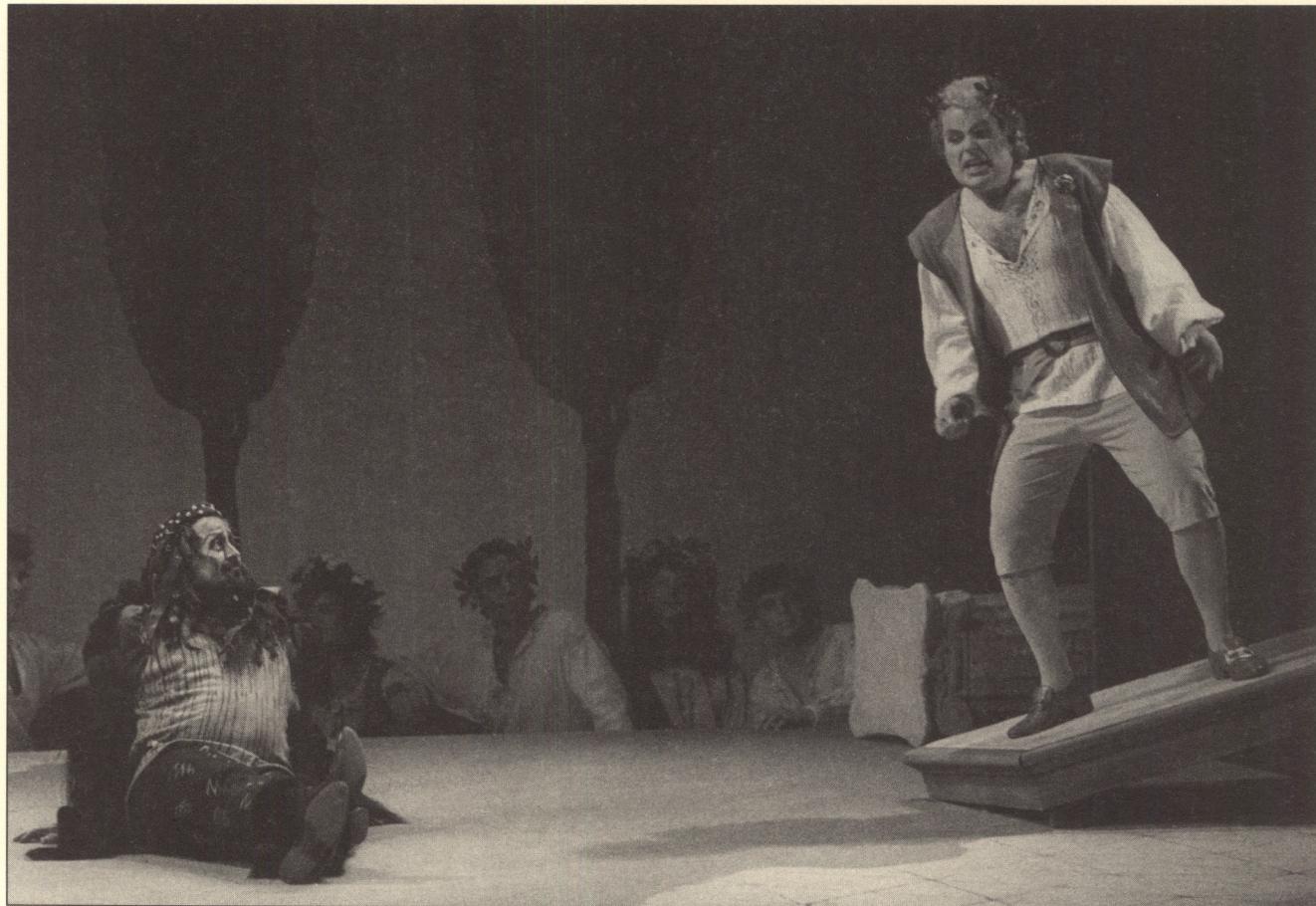
Turini's *canzona* is based on an Italian tune that may be more familiar to us as "Une Jeune Pucelle," a 17th century French Christmas carol. Listen to the way in

which he varies the simple tune, first with ornaments and florid divisions, then by changing the meter and transforming it first into a *corrente* and finally a *giga*.

Bach's *Suites for Unaccompanied Cello* have been played on many instruments, from French horn to electric guitar. Each new orchestration gives us a new perspective on the music. This version for recorder moves the range of the music from bass to treble and takes advantage of the recorder's warm, meditative, rather husky sound.

And finally, Couperin's *Apotheosis* reflects the deep appreciation and respect that he felt for Arcangelo Corelli, the man who almost single-handedly changed society's perception of the violin from a common dance band instrument to a virtuosic soloist. Here Couperin envisions Corelli's reward, a place next to Apollo on Mount Parnassus, the home of the Muses.

— Tina Chancey





TWILIGHT CONCERT NO. 2

JULY 18, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

This concert will be delay broadcast on KUSP-FM 88.9 on Friday, July 27, 2001 at 10:00 am.

The Organ Chorale Preludes from the Leipzig Autograph

Johann Sebastian Bach 1685-1750

“Organissimo Duo”

John Butt, Andrew Arthur, *organ*

Members of the Festival Chorale

Samela Beasom, *soprano*; Nadia Smelser, *alto*; Joseph Golightly, *tenor*; Mark Beasom, *bass*

- I. **Fantasia super Komm, Heiliger Geist** (Come, Holy Ghost), in organo pleno/il canto fermo nel pedale (BWV 651)
- II. **Komm, Heiliger Geist**, in alio modo/à 2 claviers et pédale (BWV 652)
- III. **Komm, Gott, Schöpfer, Heiliger Geist** (Come, God, Creator, Holy Spirit) in organo pleno/con pedale obligato (BWV 667)
- IV. **Schmücke dich, O liebe Seele** (Deck Thyself, My Soul, With Gladness), à 2 claviers et pédale (BWV 653)
- V. **O Lamm Gottes, unschuldig** (Lamb of God Most Holy), 3 Versus (BWV 656)
- VI. **Nun komm, der Heiden Heiland** (Savior of the Heathen, Come), à 2 claviers et pédale (BWV 659)
- VII. **Trio super Nun komm, der Heiden Heiland**, a due bassi e canto fermo (BWV 660)
- VIII. **Nun komm, der Heiden Heiland**, in organo pleno/il canto fermo nel pedale (BWV 661)
- IX. **Vor deinen Thron tret ich** (Before Thy Throne I Come), (BWV 668)
- X. **Jesus Christus, unser Heiland** (Jesus Christ, Our Savoir), sub communione/pedaliter (BWV 665)
- XI. **Jesus Christus, unser Heiland**, alio modo (BWV 666)
- XII. **An Wasserflüssen Babylon** (By the Waters of Babylon), à 2 claviers et pédale (BWV 653)
- XIII. **Trio super Herr Jesu Christ, dich zu uns wend** (Lord Jesus Christ, Be Present Now), à 2 claviers et pédale (BWV 655)
- XIV. **Von Gott will ich nicht lassen** (From God Shall Naught Divide Me), il canto fermo nel pedale (BWV 658)
- XV. **Allein Gott in der Höh sei Her** (All Glory Be to God on High), à 2 claviers et pédale/il canto fermo nel soprano (BWV 662)
- XVI. **Allein Gott in der Höh sei Her**, à 2 claviers et pédale/il canto fermo nel tenore (BWV 663)
- XVII. **Trio super Allein Gott in der Höh sei Her**, à 2 claviers et pédale (BWV 664)
- XVIII. **Nun danket alle Gott** (Now Thank We All Our God), à 2 claviers et pédale/il canto fermo nel soprano (BWV 657)

Wine and Cheese Reception for audience members at 4:30 p.m., courtesy of Stevenson School

The Twilight Concert Series is generously sponsored by The Flaherty Family Foundation.

The Carmel Bach Festival is indebted to Joseph Wandke, *President*,
and Donna Igleheart, *Director of Development*, Stevenson School
and to the Rev. Dr. William B. Rolland for the use of this beautiful church

The Twilight Series in Pebble Beach is also supported by the Pebble Beach Company.

TWILIGHT CONCERT No. 2

PROGRAM NOTES

In the last decade of his life, Bach seems to have taken a collection of chorale preludes from his Weimar years, over thirty years before, and copied them into a new manuscript with many embellishments, revisions and improvements. The comparison of the two versions is instructive in showing us the development of Bach's compositional priorities and also his skill at adapting and enlarging earlier pieces. It is not certain that Bach intended all eighteen pieces to form a group as coherent as his other main collections of organ chorales, and the last three settings were not written out in his hand. Bach's motives for collecting and improving these pieces might have specifically musical, such as the desire to provide a comprehensive summary of the large-scale organ chorale genre as developed by his immediate predecessors Buxtehude, Pachelbel and Böhm. However, there are some recurring textual themes: the coming of the Holy Spirit is evoked in the rushing *moto perpetuo* of the opening setting *Komm, Heiliger Geist* (BWV 651), and in the elegant dance-like gestures of its partner, BWV 652. *Komm, Gott Schöpfer, Heiliger Geist* (BWV 667) represents an extensive elaboration of a short earlier setting; here our anticipation of the coming of the Holy Spirit is depicted in the offbeat pedal part. Other pieces exploit a theme of lament or intense spiritual contemplation (e.g. *An Wasserflüssen Babylon*, BWV 653, *Schmücke dich*, BWV 654, *Von Gott will ich nicht lassen*, BWV 658 and *Nun komm*, BWV 659).

Three settings relate to the coming of Christ in the Advent season (the *Nun komm* settings) and three to the rejoicing of the angels at Christmas, which constitutes the opening of the Gloria of the Mass (sung most Sundays to *Allein Gott*, its German paraphrase); this chorale was also associated with Easter. This latter connection thus complements the Passiontide associations of *O Lamm Gottes, unschuldig* (BWV 656), which also formed part of the regular components of the Mass (as a Lutheran paraphrase of the *Agnus Dei*). *Herr Jesus Christ* (BWV 655) was sung just before sermons, and as such, together with *O Lamm Gottes* and *Nun danket alle Gott* (BWV 657), would have been sung at Bach's Good Friday Vesper services in Leipzig, the occasion for his large-scale Passion settings (although it is uncertain whether these three would have had the same associations when he originally

composed them back in Weimar). The two settings of *Jesus Christus, unser Heiland* (BWV 665-6) relate specifically to the sacrament of Eucharist, or Holy Communion, (and thus also to Christ's suffering, as also expressed in the *Agnus Dei*, *O Lamm Gottes*, which was also a Eucharistic hymn).

In all, then, the collection shows a close association with both the regular liturgy (specifically the Lutheran Mass) and the seasons of expectation, representing the coming of Christ and of the Holy Spirit: Advent and Whitsun (Pentecost). Only the very last setting *Vor deinen Thron* (BWV 668) stands somewhat apart (as indeed it does in the surviving manuscript); this piece, strongly based on a much earlier one allegedly dictated by Bach on his deathbed. At most, this anecdote must relate to the revisions and expansions rather than to the piece as a whole, and the new title "Before your throne I now appear" is obviously appropriate for the dying composer. It may well be that the sense of expectation expressed by many of these chorales, together with the salvation paid for through Christ's suffering, together express a final statement of religious faith on Bach's part — but there is no definite proof for this.

As with all Bach's collections of pieces, these show an astonishing diversity of style and affect. The three settings of the Advent chorale, *Nun komm der Heiden Heiland*, display three entirely different ways of treating a chorale: first as an expressive aria, in which the original melody is elaborated almost beyond recognition. The pathos and expressiveness of this setting may relate to the sense of both mystery and penitence appropriate to the Advent season. The second setting is like a two-part invention, with the ornamented chorale in the third, uppermost voice. The two lower parts could easily have been written for cellos or violas da gamba, so the piece really shows off the organ in an "instrumental" light. The final setting is the most imposing, a brilliant fugal movement with the melody in the lowest part, in long notes. This obviously belongs to the traditional fugal repertory of the organ, but the dramatic sequence of events owes much to the various texted and representational genres of Bach's age. It rounds off the set with a sense of expectation and excitement that clearly represents another side of the Advent message. These chorales also contain

TWILIGHT CONCERT NO. 2

PROGRAM NOTES

some astonishing moments of chromaticism, normally associated directly with a reference to Christ's suffering in the text. This happens at the end of *O Lamm Gottes*, at the words "all sin have you borne," where it is strikingly resolved into soothing diatonic scales representing the final line of the *Agnus Dei*, "Grant us your peace, Jesu." Even more striking is the chromaticism in the third section of "*Jesus Christus*" (first setting, associated, like the *Agnus Dei*, with the Eucharist): this relates to the third line of the text ("through his bitter suffering"), something which — on the uneven temperaments of the organs of Bach's time — would have given us a very immediate experience of pain.

Bach uses the instrumental trio-texture in some settings, such as the chorale *Herr Jesu Christ, dich zu uns wend* (BWV 655) and the last setting of *Allein Gott* (BWV 664); here the texture of an Italian sonata is paired with the functional requirements of the German liturgy. Such pieces are designed to set the

scene for a congregational chorale or for a more elaborate concerted work that may make reference to this melody and its associated text. More conventional, in terms of the organ repertory, are the chorales on *An Wasserflüssen Babylon* and *Schmücke dich, O liebe Seele*, which are supremely lyrical in their melodic elaboration of the chorale melody, pointing to the personal intimacy so characteristic of Lutheran religious practice. Thus Bach's organ music, like his entire oeuvre, shows a tantalizing balance between the "objective" artistic musical construction and the deeply felt religious experience of love and devotion. To some extent the two are the opposite sides to the same coin: God's intricate design brings with it the intimate qualities of a loving Father. Such is their beauty though, that many of a puritanical bent must — like St. Augustine — have feared the seductive power of music in its own right.

— John Butt





TWILIGHT CONCERT NO. 3

JULY 25, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 12, 2001 at 10:00 am.

“The Three Sopranos”

Rosa Lamoreaux, Kendra Colton, sopranos, Catherine Robbin, mezzo-soprano

I.	<i>O dolcezze amarissime d'amore</i>	Luzzasco Luzzaschi 1545 - 1607
II.	<i>Io son pur verzosetta Ardo e scoprir</i>	Claudio Monteverdi 1567 - 1643
III.	<i>T'amo mia vita</i>	Luzzaschi
IV.	<i>Canzona per due conti</i> in G Major	Girolamo Frescobaldi 1583 - 1643
V.	<i>Vaghi rai Ahi, non torna</i>	Giacomo Carissimi 1605 - 1674
VI.	<i>Troppò ben può</i>	Luzzaschi
VII.	<i>Canzona per due conti</i> in C Major	Frescobaldi
VIII.	<i>Chiome d'oro</i>	Monteverdi
IX.	<i>Il mio core</i>	Carissimi
X.	<i>Non sa che sia dolore</i>	Luzzaschi

Richard Kolb, Deborah Fox, theorbos; Tina Chancey, *viol*
David Lockert, harpsichord, William Skeen, *viol*, Nina Falk, *violin*

Wine and Cheese Reception for audience members at 4:30 p.m., courtesy of Stevenson School

The Twilight Concert Series is generously sponsored by The Flaherty Family Foundation.

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TWILIGHT CONCERT NO. 4

AUGUST 1, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 12, 2001 at 10:00 am.

“The Eloquent Quartet”

Elizabeth Wallfisch, David Myford, *violins*
George Thomson, *viola*; Douglas McNames, *cello*

I. Four Pieces for String Quartet, Opus 81

Andante con variazioni in E Major (1847)
Scherzo in A Minor (1847)
Capriccio in E Minor (1843)
Fugue in E-Flat Major (1827)

Felix Mendelssohn

1809 - 1847

II. Quartet for Strings in F Minor, Op. 95

(“Quartetto Serioso”)

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serioso
Larghetto espressivo—Allegretto agitato

Ludwig van Beethoven

1770 - 1827

Wine and Cheese Reception for audience members at 4:30 p.m., courtesy of Stevenson School

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TWILIGHT CONCERT No. 4

PROGRAM NOTES

I. Four Pieces for String Quartet, Op. 81

Felix Mendelssohn's chamber music is much better known now than it was, say, twenty years ago, but most of his string quartet music remains underplayed and under-valued; and the four pieces posthumously collected as Op. 81 are possibly the most neglected of all — not entirely without reason; no amount of casuistry will turn these four movements into a free-standing string quartet, and the large disparities of key and style make the collection rather unsatisfactory even as a suite. Nonetheless, some of Mendelssohn's best quartet music can be found in this grab-bag.

The pieces in Op. 81 span twenty years of Mendelssohn's composing career, and the only reason they are now found together under a single opus number is that a publisher, posthumously mining the composer's manuscripts, found it convenient to group them that way. The first two pieces in the set — an *Andante con Variazioni* in E major and a *Scherzo* in A minor — were written in 1847 and are among Mendelssohn's last works. (It is thought that they may have been intended as inner movements to a projected E-Minor quartet). Then there is a *Capriccio* in E Minor from four years earlier; and tacked on at the end, as though with some embarrassment, is a *Fugue* in E-Flat from 1827.

Mendelssohn was all of eighteen years old in 1827, but already an enormously accomplished composer. The Op. 81 *Fugue* has come in for some critical hard knocks ("stiff," "formulaic," etc.), but these slight both the almost hypnotic beauty of the fugue's slow unfolding and the deft way the music metamorphoses into one of Mendelssohn's marvelous murmuring textures at the very end. It's an odd piece, all right, austere and more than a little weird. But it's also indubitably alive; and very few nineteenth-century composers got that far when they tried imitating Bach.

The *Capriccio* consists of a slow introduction (intense and chromatic) and a fugue, but a very different one from the early E-Flat fugue; this one is driven and rather grim, and feels free to forget on a couple of occasions that it's a fugue at all.

As for the first two pieces, which were of course actually the last-composed, the E-Major variation

set is a gem. A serene and rather sweet tune, with a couple of plagal ("Amen") cadences built into it near the end, goes off on a journey that seems all the more fascinating for the innocent simplicity of its design. There's a first straightforward variation with the viola on the tune, then one in triplets, then two in sixteenths, and then a sort of sudden cataclysm. The gently rippling waters plunge over a cliff, as it were, and the theme emerges at the bottom in the minor mode and bristling with angry sextuplets. Then things gradually calm down, the mist clears, and the theme emerges shyly in its original guise (with a gentle nod toward the viola variation). It is a dramatic trajectory and a bold one, and if this really was meant as a slow movement to a larger quartet, it is hard to imagine what was supposed to come before it. It seems somehow more at home in first place, as it is here.

And the *scherzo* is that deservedly famous thing, a Mendelssohn *scherzo*. The phrase is inevitable but somehow unjust, like the line about Vivaldi writing one concerto five hundred times. Mendelssohn's *scherzos* all bear his stamp, but they are as varied as different brightly colored butterflies or birds. This one has a kind of mechanically whirring motion, like a child's toy, a quality emphasized by the way the violins are made so often to trade off, bar by bar. In the end it vanishes (like so many of Mendelssohn's *scherzos*) into the air.

II. Quartet in F minor, Op. 95 (*"Quartetto serioso"*)

Of the Beethoven quartets, Op. 95 may be the hardest nut. The five "late" quartets that followed it have generated a lot more commentary (from the simply dismissive to the downright mystical), but perhaps that's because they are easier to talk about, whereas the ferocious compression of this piece, its rage, its pain, are somehow too obvious to set down in words. Though, in fact, the first to do so was Beethoven; he headed the autograph "*Quartetto serioso*," as though anyone who heard the quartet could have missed the point. Maybe he meant to distinguish it from the Op. 74 ("Harp") quartet of a year earlier, a relaxed and good-natured piece as unlike this one as anything Beethoven ever wrote.

TWILIGHT CONCERT NO. 4

PROGRAM NOTES

Within the first minute, the F-Minor Quartet throws out a furious unison motto; it suddenly veers up half a step to G-Flat major, and lingers there lyrically for a few seconds; then it cuts back to the main key and explodes again; and then it reverts just as suddenly to D-Flat, where the little lyrical phrase comes back and relaxes (as much as anything in this work ever does) into a second theme. Everything in the movement has the same utterly ruthless concision. Events happen too suddenly to contemplate; the next one is on top of you before the last one is even quite over.

The second movement's sense of sanctuary would be equivocal enough without the slithery D-Minor fugue that is at its heart. Even the outer sections, clothed in radiant D Major, seem pained and fragile, and the disquieting harmonies that intrude every so often emphasize the peril.

Just when the music seems finally to have attained some sort of peace, the harmony shifts again, and in breaks Beethoven's most savage scherzo, a ferocious

melee of dotted rhythms and unison outbursts (and bow hairs and rosin dust), from which the trio section affords only the briefest respite. The finale follows: a plaintive slow introduction, then a restless *Allegretto agitato* in which there is less rage than mere pain.

And then the quite incredible ending: the music suddenly switches to the major mode and rushes headlong to the finish in a giddy, dizzying explosion of sheer hilarity. What it means really remains anyone's guess. People have noticed that the *Egmont Overture* does much the same thing, and is even in the same key. But the overture is, after all, an overture; the wild rejoicing coda had only a few minutes of despairing music before it to serve as a foil, and a whole play after it to serve as an explanation. The quartet, though, stands by itself, except for the composer's odd title. Perhaps Beethoven felt that only a *deus ex machina* could really get the piece up and out from its suffering and guide it home.

— Michelle Dulak





TWILIGHT CONCERT NO. 5

AUGUST 3 ONLY, 5:30 PM, HIDDEN VALLEY MUSIC INSTITUTE

CARMEL VALLEY ROAD AT FORD ROAD, CARMEL VALLEY

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 19, 2001 at 10:00 am.

“My Thing is My Own”

The Bawdy Songs of Thomas D’Urfey (1653 - 1723)

HESPERUS

Rosa Lamoreaux, soprano

Grant Herreid, tenor, lute, guitar, recorder

Tina Chancey, fiddle, viol, recorder

Scott Reiss, recorders, hammered dulcimer, rasp

Twangdillo

The Duke of Kent’s Waltz/Tom Tinker’s My True Love

Scotch Cap/A Little of One With T’other

The Mousetrap/Madison’s Whim-Confess-Half Hannekin

De’il Take the War/The British Grenadiers

Oh, Mother

Would You Have a Young Virgin of Fifteen Years?

I Never Knew Ye Loved Me/Jenny My Blithest Maid

The Tunbridge Doctors/Packington’s Pound/The Old Fumbler

The Surprised Nymph/Off She Goes

Robin in the Rushes

My Thing Is My Own

The Courtier and the Country Maid

The Lusty Young Smith

The Carmel Bach Festival is grateful to
Peter Meckel and Hidden Valley Music Seminars for the use of this beautiful theater.

The Twilight Concert Series is generously sponsored by The Flaherty Family Foundation.

*The Twilight Series in Carmel Valley is also supported by
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The English have a love of bawdy song that extends back at least to the time of Henry VIII. Ballads and folk songs such as "Watkins ale" were popular with the middle classes in the Elizabethan period; Purcell's "catches" (a form of round, like "Three Blind Mice") with both suggestive and explicit lyrics, voraciously consumed by the public of William and Mary, are still favorites of male glee clubs in England's universities. But towering above any other collection of this type of song is Thomas D'Urfey's "Wit and Mirth, or Pills to Purge Melancholy."

D'Urfey's songs are not composed in the sense that we associate with authorship today. He didn't actually write the music for them, but rather drew upon a large body of common tunes, melodies that anyone in London in the early 18th Century would instantly recognize. Common tunes in our culture today might include anything from "Happy Birthday" to Beatles songs, from *Auld lang syne* to TV theme songs. In D'Urfey's day, they were folk songs or dance tunes that emerged from oral tradition, or composed melodies from the theater or from published collections popular enough to be universally recognized.

Just as today snatches of opera or familiar melodic twists like "shave and a haircut" can be heard in cartoons and commercials, common tunes came from an indiscriminate mélange of sources; not only English but many French, Irish, Scottish, German and Italian melodies came into popular use. They were employed by roving "patterers," people who walked the streets announcing the news of the hour by making it into rhyming couplets and setting it to music. Common tunes were used as the foundation of many instrumental works, from lute fantasies to viol consorts (gentlemen would often get together at taverns to play music they had written for viol consort, a group of three to six violas da gamba of various sizes). To provide consistency in this concert, we have also used common tunes for our instrumental selections, treating them generally as vehicles for improvisation.

"Pills to Purge Melancholy" consists of several types of song: topical or political songs that comment on current events or social issues; social satires on fashion, society, and marriage; patriotic songs, often with

allegorical references; a smattering of bathroom humor (with scatological texts such as "The Fart," which was so popular that it spawned "Second part of the Fart"); and songs that treat the gamut of issues of love, sex, and seduction in 18th-century England. In this concert we focus on the last category.

While D'Urfey includes a few sentimental Scottish ballads such as "Jenny, My Blithest Maid," the preponderance of his amorous texts keep their distance from the emotion. There are ironic stories, such as "De'il Take the War," in which a frustrated young woman pouts that even though she bought a new hat, her boyfriend was more interested in going to war than sleeping with her. "A Little of One With T'other" is unusual in that the woman tells her suitor that kisses on the hand are all well and good, but she'd like something a bit more to the point, please. "The Tunbridge Doctors" introduces a new kind of doctor who cures, not with pills but with a remedy called the "close hug." Another wry commentary on the dating game is "Twangdillo," which lists all the misguided women who try to capture the young bachelor Twangdillo, and praises the sweet country maid who succeeds. "My Thing Is My Own" is also a "list" song, describing all the different, irritating men who make advances to a confident young woman who plans to save herself for marriage. "Would You Have a Young Virgin" gives men a bit of cynical advice on how to adjust their approach to attract different kinds of women.

D'Urfey also wrote ballads or narrative songs, most of them about seduction. Our opening tune, "The Surprised Nymph" is a humorous seduction gone right — surprising the woman of his desires as she bathes, the hero loses control and ends up making love to her; ultimately they marry. We've also included two unusual stories of seductions gone wrong, ballads with some of the most powerful texts of any in the "Pills" collection. They are both reversals of the classic *pastourelle*. In this narrative form originating in the troubadour song repertoire of medieval France, a knight rides out into the countryside, spies a shepherdess and seduces her, then rides away, probably a frequent enough occurrence during that period, and one generally without consequence to the upper class ravisher but with sad consequences for the lower class victim. "The

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courtier and the country maid" begins as a straightforward seduction, but through guile and courage the woman gains the upper hand in a move worthy of Clint Eastwood. About to be raped at gunpoint under threat of death, she manipulates the man into placing his pistols on the ground, whereupon she grabs them and sends him on his way.

"Robin in the Rushes" is a macabre story of the seduction of a man by a woman. At first she taunts him into sleeping with her, but afterwards the shepherdess starts to hallucinate, seeing babies in the sky. Her reverie turns dark as her mood transforms from seductiveness to guilt. As she worries that her father will become suspicious, anxiety overtakes her and she begins to deny responsibility for her actions. Then, in the crux of this mysterious story, her tone turns to blame as she asks the shepherd his name. He replies, "Robin-in-the-Rushes" although the narrator doubts the truth of that. When she later inquires after Robin-in-the-Rushes, the shepherd avoids her. Finally, a curious couplet ends the song: "He winked with one eye, as if he'd been blind, and he drew one leg after, a great way behind." According to Barbara Mowat, Director of Academic Programs at the Folger Shakespeare Library, while the name Robin-in-the-Rushes refers to a spirit of some sort, this description of an otherworldly creature who is blind and lame is a specific reference to the devil in disguise. Reading back, then, through the text with this knowledge makes this a chilling tale of seduction and the supernatural.

D'Urfey is at his best in the frankly, joyfully lewd, though he never descends into pornography. He uses innuendo, double entendre, and metaphor in a way that demands the listener's imagination as partner (arguably the dirtiest part of a person's anatomy is his mind). For example, in "Tom Tinker" he requires the listener to provide the salacious rhyme to an innocuous word, insisting sanctimoniously in the chorus, "I am sure I say nothing that you can take ill." Perhaps the most hilarious of these songs is "Oh, Mother," describing a sexual advance from the point of view of a perplexed young girl of unknown age (we have placed her at around 15 years old, the age of consent in 18th-century England, though one might go younger). The most energetic is "The Lusty Young Smith," to which we have added appropriate

sound effects. A very few songs talk of marriage, most of them expressing regret. The narrator of "The Mousetrap" bemoans the loss of his single state. In "The Old Fumbler" an old man apologizes to his young wife for not being able to satisfy her.

Our instrumentals have been inspired by Renaissance and Restoration models. Scott improvises on "Packington's Pound," the country-dance melody used for both "Tunbridge Doctors" and "Fumbler." His improvisations can also be heard on "Scotch Cap," merging imperceptibly with the folk tune "Oil of Barley" or "Stingo," which is the melody of "A Little of one With T'other." Tina has created a lyra viol introduction (chords and melody) for "Jenny My Blithest Maid" and written a high, perky arrangement of the British grenadier's march to frame "De'il Take the War." We play fast divisions on the melodies of "Twangdillo" and "My Thing Is My Own." Occasionally a song is best treated with a simple iteration or repetition of the tune to intensify the mood, as in "Robin-in-the-Rushes" or "The Mousetrap." At other times we make medleys by using a similar tune as introduction, as Grant does before "Jenny," or by following a song with a dance such as the Irish jig "Off She Goes" (actually a kind of jig called a slide) after "Surprised Nymph," and the country dance set after "The Mousetrap."

Although the original "Wit and Mirth" was published by Henry Playford in 1698, just before the sad dissolution of his family's publishing empire, it was with the 1719-20 edition that D'Urfey became associated with the project. A writer, singer, composer, editor, orator, playwright and self-advertising hobnobber with the rich and famous, D'Urfey was just the right man to edit this collection, having skill with words and music, as well as excellent connections. Perhaps his energy and industry outstripped his creative originality, but he was an infallible judge of the popular taste of his day. He took more than half the songs from the original edition, but altogether (a sixth volume was printed in 1720) a total of 1144 songs and poems were included in D'Urfey's edition of the anthology, close to five hundred created by him. Also represented were such Elizabethan, Jacobean and Restoration poets as Jonson, Congreve and Dryden, such musicians as Henry and Daniel Purcell, Jeremiah Clarke, and

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Blow, as well as a host of anonymous contributors and traditional sources. Poems were set to tunes gleaned from the opera, theater, church, and dance repertoires: the "common tunes" of the day.

D'Urfey's genius manifested itself in the fluency of his invention, and ease with which he chose just the right tune to go with his newly written poems. He has furnished us with a vast, good-natured and stylishly written repertoire celebrating that most basic and enjoyable of human activities. We have tried to present his songs in the spirit in which his audience most likely enjoyed them: with a sense of creativity and fun.

— Tina Chancey & Scott Reiss

Glossary

As Adam did old Eve enjoy-because the lady, like Eve, was aware of her nakedness, the lad, like Adam, gallantly covered her. — Cover' is used to refer to copulating stud animals.

Alt — high notes

Apes in Hell — spinsters were called "ape leaders" because their punishment after death, for neglecting to increase and multiply will be, it is said, leading apes in hell.

Bolus — large pill

Commode — elaborate female head dress

Cully — one who keeps a mistress as he supposes for his own use, but really for that of the public.

Fifteen years — then the legal age of consent.

Fuddle — drink to excess

Fumbler — an unperforming husband

Gad — parson or priest

Moist palm — sign of lascivious temperament

Placket — petticoat

Pother — bother

Punk — whore

Small ware — ribbons and laces, notions

Smicket — shift (undergarment)

Strummell — straw

Swive — copulate



MONDAY INTERMEZZO ORGAN RECITALS

JULY 16, 23, AND 30, 11:00 AM, CHURCH IN THE FOREST

STEVENSON SCHOOL, PEBBLE BEACH

This recital will be delay broadcast on KUSP-FM, 88.9, on Wednesday, July 25 at 10:00 am

INTERMEZZO NO. 1

Andrew Arthur, *organ*

Organ Works of Johann Sebastian Bach
1685 - 1750

I. Prelude, Largo and Fugue, BWV 545/529

II. Partite diverse sopra O Gott, du frommer Gott, BWV 767
(O God, Thou Faithful God)

III. Chorale Prelude, Meine Seele, erhebt den Herren, BWV 648
(My Soul Doth Magnify the Lord), from the Schübler Chorales

IV. Chorale Prelude, Meine Seele, erhebt den Herren, BWV 733
(Fuge über das Magnificat)

V. Chorale Prelude, Herzlich tut mich verlangen, BWV 727
(My Heart is Filled With Longing)

VI. Chorale Prelude, Erbarme dich mein, O Herre Gott, BWV 721
(Show Pity Lord, O Lord Forgive)

VII. Prelude and Fugue in B Minor, BWV 544

Thanks to Rev. Dr. William Rolland and his staff for the use of the organ and this beautiful church.

These concerts are given in loving memory of Ken Ahrens.

*The Monday Intermezzo Recitals are underwritten in part by La Boheme Restaurant with additional support
from Alan and Jean Brenner and Stephen K. Cassidy*



The Recital Series is generously sponsored by Tickle Pink Inn.

MONDAY ORGAN RECITALS

INTERMEZZO NO. 1 • PROGRAM NOTES

Although Bach is often seen as a composer of “fixed” dependable pieces that seem almost to have existed for all time, much of his music also shows an astonishing flexibility and adaptability. This is especially evident with the *Prelude and Fugue in C, BWV 545*, which comes down to us in numerous versions. Not only does the figuration undergo several stages of refinement and extension but the very succession of movements is variable. One version inserts the slow movement of what would eventually become Sonata No. 5 for organ, a work that purposely exploited the idiom of the trio sonata in terms of the two keyboards and pedal of the organ. While this movement is essentially instrumental in style (indeed, it might well have originated as an instrumental piece) the opening prelude exploits figurations that traditionally belong to the organ repertory. This reflects the organist’s skill in spinning out entire pieces in order to fulfill a particular purpose in a variable amount of time; the differing versions of this prelude provide a fascinating picture of how Bach the organist might have improvised pieces of several lengths. Of course, it also shows Bach’s typical habit of refining music on paper, aiming toward the most elaborate and “perfect” version that is normally heard today. The fugue likewise exploits adaptable motives that can be woven together to form a coherent whole; here there is also a sense of progress and drama, the final entries of the subject being anticipated by the build-up of the central sections and bringing the piece to a rousing conclusion.

Bach seems to have shown interest in chorale variations (“partitas”) only at the beginning and end of his career. “*O Gott, du frommer Gott*” probably dates from Bach’s very earliest years, perhaps even to Lüneburg, where Bach would have encountered Georg Böhm, a prolific composer in the genre. Nevertheless, it witnesses an experienced composer, and the motivic rigour and consistency of part-writing point toward the sort of settings that Bach was later to achieve in his *Orgelbüchlein*. Furthermore, the *bicinium* (two-voiced section) that comes after the opening chorale shows a strong family resemblance to independent organ accompaniments in the Mühlhausen cantatas (1707-8), most specifically the movements with an ostinato (repeated pattern) bass line in Cantatas 71 and 106.

The chorale variations may have corresponded to specific liturgical practices at Arnstadt and Mühlhausen, such as providing interludes between the verses of a chorale: the number of partitas of “*O Gott, du frommer Gott*” match the number of verses of the chorale itself. While there seems to be no immediate affective link with most of the text of the chorale, Bach seems to have gone out of his way to provide a catalogue of variation techniques, presenting diverse changes of mood and texture. Only in the last two verses do there seem to be obvious textual parallels: the chromaticism of the penultimate variation — almost anticipating the late-Romantic excesses of Max Reger — clearly relates to the seventh verse (“Let me at my end die in the death of Christ”) and the final variation, which breaks out of the line-by-line structure of the verse, seems to evoke the last verse, with its references to the wakening of the dead and the transformation of the believer’s soul being led to the chosen multitude.

The six organ chorales published by the Thuringian iron cutter and music engraver Johann Georg Schübler (c.1748), have always been something of a mystery in Bach studies. At least five of them are transcriptions from Bach’s cantatas and the carelessness with which the print was prepared has suggested to some that Bach had little to do with the project. However, his personal copy of the print has survived and his annotations are detailed enough to show that he was concerned with the accuracy of the music and some of the details of transcription. The majority of the Schübler transcriptions come from cantatas of the so-called “Chorale cycle” (1724-25) in which each verse of a Lutheran hymn was used directly or paraphrased as the successive movements of the cantata. The texture suggests that Bach may have seen them as a sequel to the six trio sonatas for organ, which likewise contain some transcriptions of instrumental music. Most gentle of all is perhaps “*Meine Seele*” which combines the ancient tonus perigrinus that Luther employed for the German Magnificat with a lilting siciliano accompaniment. This movement is taken from Cantata 10 where, surprisingly, it is the duet accompaniment of the left hand and not the “solo” melody that is sung.

Bach’s other Magnificat setting for organ, BWV 733, does not belong to any particular collection, but

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represents one of Bach's finest fugal choral settings. Here he displays noble and restrained counterpoint while generating just the same sort of momentum and excitement that he was to achieve in his last pieces based on Gregorian melodies, namely the two from the Credo of the Mass in Minor. Whenever Bach is dealing with ancient melodies and texts he seems to take the opportunity to fit into a tradition that stretches for centuries on either side of him and on which he could, almost paradoxically, leave a very personal mark.

The remaining chorale settings, *Herzlich thut mich verlangen* and *Erbarm' dich mein*, show a supremely expressive reaction to texts dealing with death and supplication. In the first, Bach opts for a simple setting in which the melody is elaborated with spontaneous, sobbing gestures in the second it is the accompaniment that creates the mood. This is a throbbing figure that was very popular in the keyboard idiom of Bach's elder contemporaries, perhaps derived from both the expressive tremolo achievable on the clavichord and from the organ's own "tremulo" device that imitates both the human voice and the expressive pulsation achieved by string bowing.

Bach's *Prelude and Fugue in B Minor*, BWV 544, is one of the few large-scale organ works from Bach's Leipzig years. Unlike so many of his keyboard works that are directly or indirectly derived from the idioms of other instruments, it is difficult to conceive of this piece working on any instrument other than the organ. On the other hand, it is remarkable how many stylistic allusions are synthesized within its textures, with references to aria style, concerto, motets and strict counterpoint. Although both prelude and fugue introduce new ideas within their respective courses, there is a sense in which both are supremely homogenous, far removed from the purposely disjointed forms of Bach's earliest toccatas. While the prelude presents a sublime arch-like shape that seems to end absolutely on time without seeming blandly predictable, the fugue is an exercise in intensification created with a plodding — almost bland — subject. The latter becomes the key to the relentlessness of the piece, a thread onto which several new subjects are tied, together bringing the piece toward one of the most magnificent conclusions in the organ repertoire.

— John Butt





MONDAY INTERMEZZO HARPSICHORD RECITALS

JULY 16, 23, AND 30, 2:30 PM, GOLDEN BOUGH THEATER

MONTE VERDE BETWEEN EIGHTH AND NINTH, CARMEL

This recital will be delay broadcast on KUSP-FM, 88.9, on Thursday, July 26 at 10:00 am

INTERMEZZO NO. 2

Aria with 30 Variations, (KlavierÜbung IV), "The Goldberg Variations"

Johann Sebastian Bach
1685 - 1750

John Butt, Harpsichord

Aria

- Var. 1 a 1 Clav.
- Var. 2 a 1 Clav.
- Var. 3 Canone all' Unisono a 1 Clav.
- Var. 4 a 1 Clav.
- Var. 5 a 1 ovvero 2 Clav.
- Var. 6 Canone alla Seconda a 1 Clav.
- Var. 7 a 1 ovvero 2 Clav.
- Var. 8 a 2 Clav.
- Var. 9 Canone alla Terza a 1 Clav.
- Var. 10 Fughetta a 1 Clav.
- Var. 11 a 2 Clav.
- Var. 12 Canone alla Quarta
- Var. 13 a 2 Clav.
- Var. 14 a 2 Clav.
- Var. 15 Canone alla Quinta in moto contrario
- Var. 16 Ouverture a 1 Clav.
- Var. 17 a 2 Clav.
- Var. 18 Canone alla Sesta a 1 Clav.
- Var. 19 a 1 Clav.
- Var. 20 a 2 Clav.
- Var. 21 Canone alla Settima
- Var. 22 Alla breve a 1 Clav.
- Var. 23 a 2 Clav.
- Var. 24 Canone all'Ottava a 1 Clav.
- Var. 25 a 2 Clav.
- Var. 26 a 2 Clav.
- Var. 27 Canone alla Nona
- Var. 28 a 2 Clav.
- Var. 29 a 1 ovvero 2 Clav.
- Var. 30 Quodlibet a 1 Clav.

*The Monday Intermezzo Recitals are underwritten in part by La Boheme Restaurant
with additional support from Mary Kay and Ward Crockett and Mrs. Mark S. Massel.*


TICKLE PINK INN
at Carmel Highlands

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MONDAY HARPSICHORD RECITALS

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According to Bach's first biographer, J.N. Forkel, Bach composed the Goldberg Variations (c. 1741) for Count Keyserlingk, a notorious insomniac who desired pieces to be played by his court harpsichordist, Goldberg, during the night. It is not known whether the count was successfully cheered by the music (or indeed put to sleep), but it is virtually certain that the young harpsichordist would himself have spent many sleepless nights practicing the new pieces. For Bach had never composed such demanding music for keyboard. Perhaps influenced by Scarlatti's first publication of 1739, which likewise contains many hand-crossings and virtuoso passagework, the writing shows the greatest technical development in his keyboard idiom since he began transcribing Italian instrumental concertos for organ and harpsichord, some thirty years before.

Forkel's story has some plausibility given that Bach was a guest of Keyserlingk in Dresden in November 1741. However, Goldberg would only have been thirteen or fourteen at the time, so it is somewhat unlikely that Bach really designed the set for him. Nevertheless, as a talented pupil of Bach and a virtuoso performer, it may well be that he soon gained a reputation as a performer of these pieces, a reputation that was still resonating when Forkel was writing over fifty years later. Moreover, with declining health, it is unlikely that Bach himself could play them during the last few years of his life, so perhaps Goldberg became his "fingers" for this fascinating work.

The variations form the fourth and final part of Bach's *ClavierÜbung* cycle. This was Bach's first significant publishing venture, so it was through these pieces that he forged much of his reputation as a composer. The title *ClavierÜbung* means, literally, "keyboard practice", and was first coined by Bach's predecessor at Leipzig, Johann Kuhnau, for a group of keyboard suites in 1689. The term was used by many composers besides Bach and had clearly become a marketing catchword, appealing to informed amateurs who might want to develop their status as music lovers. Yet it is clear that Bach went well beyond the amateur market from the very first partita: indeed, the pieces may well have been "keyboard practice" for his most advanced students, but, as far as the buying public was concerned, it was the

possession of the prints rather than performance of the music that would have been the sign of discernment and wealth. The cost was remarkably high by today's standards: indeed the prints would have cost as much as the cheapest instrument suitable for their performance (i.e. a small clavichord). Although The Goldberg Variations are not specifically numbered as part four in the *ClavierÜbung* cycle, the original title page shares the format of the first three parts, and is likewise dedicated to "music lovers" (*Liebhaber*).

Bach was clearly concerned to demonstrate the diversity of the keyboard idiom with the four collections, so there is little obvious continuity between them. However, it is striking that each publication has a movement in French-overture style (characterized by majestic writing in dotted rhythm) at its midway point: the opening of Partita IV in *ClavierÜbung I*; the opening of the French overture in B Minor in *ClavierÜbung II*; the second setting of *Wir glauben all' an einem Gott* (the Creed) in *ClavierÜbung III*; and variation 16 of The Goldberg Variations.

Much controversy has centered around the origins of the Aria that introduces the variations and rounds them off at the end. Some scholars have even suggested that it is too crude to be of Bach's own composition. While it is very probable that Bach was strongly influenced by at least one French keyboard dance here, it is equally certain that most of the details of figuration and melodic line are from his own pen. Certainly it was a popular piece in the Bach household, since Bach's second wife, Anna Magdalena, added it to the second of her two famous "notebooks" at some time during the 1740s. Nonetheless, the aria is hardly the "theme" as such, since it is the bass line and implied harmonies that are shared by all the variations, not the melody. In other words, virtually any one of the movements could equally well be taken as the "theme." This points to perhaps the primary way Bach learned to compose — by "variation." From his earliest years he would have learned his craft by collecting, copying and studying the works of others. This would have also entailed "improving" and extending the works, building better pieces around the models they offer. Thus there is a very real sense in which the entire art of composition for Bach was synonymous with vari-

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ation, reordering and complementing whatever is already "there."

A work in which all pieces are the "theme" but all are also the variations makes a metaphysical point about Bach's compositional stance: namely, his search for the greatest diversity within the greatest unity, something that was the key to the greatest perfection, according to the philosophical tradition of Bach's age.

The work also makes a point about time: things change, things progress, they even intensify. But, the fact that the aria returns at the close of the 30th variation suggests that the work has gone full circle, that it is in a certain sense timeless and infinitely repeatable. Something of this is also implied by the canons (every third variation, beginning with variation 3), which are based on ascending intervals of imitation from the unison to the ninth (i.e. variation 3 is at the unison; 6 at the second, 9 at the third, and so on). By going beyond the octave (i.e. the equivalent of the unison) and on to the ninth (analogous to the second) the canonic aspect of the cycle thus "overshoots." The closing variation comes where we would expect a canon, but it is in fact a *Quodlibet*, a piece that combines fragments drawn from folk melodies. The two melodies are "Cabbage and beets have driven me away" and "I have for so long been away from you." The latter comes from a *Kehraus*, the final dance of an evening, thus making it particularly appropriate as the conclusion for the set. While some see the text as heralding the return of the aria (indeed both texts concern the notion of being "away"), there is no doubt that Bach's intent was mainly humorous, the combination of the thick four-part texture with the ungainly fragments of folk tunes poking fun at his own contrapuntal inclinations.

While the canons demonstrate a cyclic form, one that threatens to begin all over again when the point of imitation reaches the octave, the variations before each canon (mainly duets) show a more progressive sequence, becoming ever more virtuosic during the course of the piece. Thus the work is both cyclic and progressive, static and dramatic, something that Bach tries to capture in so many of his works. There is a sense that Bach is trying to

encapsulate several different types of time within the one musical "event" as if music can give us a foretaste of God's eternal time within the relentlessly progressive time of our own world.

There are some discrepancies in the format of the work — e.g. the grouping of variations into threes, following the pattern: canon, free variation, virtuoso duet, does not begin until variation 3; furthermore, variations 28 and 29 are two virtuoso pieces in a row. Some have suggested that this means there were originally only twenty-four variations, built around the first eight canons. Certainly it is becoming increasingly evident that other works, such as the *ClavierÜbung III* cycle that preceded this, were built up in stages, and that Bach quite often changed his mind even as the pieces were being printed.

Moreover, in 1974 Bach's own copy of the printed score was discovered, and this not only contains several corrections and more performance markings, but also fourteen further canons on the first eight bass notes of the aria. These do not seem so clearly designed for keyboard performance and are thus considerably more "abstract" than *The Goldberg Variations* themselves. It may be that Bach considered amplifying the collection into a loosely formatted compendium of the arts of canon and variation, somewhat analogous to the later *Musical Offering* or *Art of Fugue*.

Nevertheless it seems clear that Bach strove to unify the piece as it appears in the original print: its present format comprises 32 pieces of music, thus complementing the 32 bars of the aria (and the majority of the variations). Although the ordering of many pieces could be shuffled without harming the collection as a whole, there are clearly pieces that cannot be reordered, most importantly the canons. There is also some sense of intensification, both within the virtuoso duets (culminating in variations 28-29) and within the free variations (culminating in the supremely expressive variation 25).

— John Butt



TUESDAY INTERMEZZO RECITALS

JULY 17, 24, AND 31, 2:30 PM, GOLDEN BOUGH THEATER

MONTE VERDE BETWEEN EIGHTH AND NINTH, CARMEL

This recital will be delay broadcast on KUSP-FM, 88.9, on Friday, July 19, 2002 at 10:00 am

INTERMEZZO NO. 3

Italian Vocal and Instrumental Music

I.	Canzon II (<i>Canzon e Sonate</i> 1615)	Giovanni Gabrieli 1557 - 1612
II.	Motet, <i>Laudate pueri</i>	Claudio Monteverdi 1567 - 1643
III.	Canzon IX (<i>Canzon e Sonate</i> 1615)	G. Gabrieli
IV.	Madrigal, <i>Dormiva dolcemente</i>	G. Gabrieli
V.	Sonata No. 2 (Op. IV, 1645), ("La Luciminia contenta") Corrente, Aria, Corrente, Op. IV	Marco Uccellini 1603 - 1680
VI.	<i>Magnificat a 6 voci e 2 violini</i>	Francesco Cavalli 1602 - 1676
VII.	Sonata "La Cesta", Op. III, No. 2	Giovanni Pandolfi Mealli fl. ca. 1660
VIII.	Motet, <i>Lauda Sion</i>	Alessandro Grandi d. 1630
IX.	Sinfonia "La Bergamesca" Sinfonia "La Padovana"	Ludovico Grossi da Viadana 1560 - 1627
X.	Motet, <i>In ecclesiis</i>	G. Gabrieli

Rachel Evans, Monica Waisman, *violins*; Richard Kolb, Deborah Fox, *lutes*; Paul Rhodes, *cello*
Leonard Ott, Kimberly Stewart, Susan Enger, *trumpets*; Chris Cooper, Loren Tayerle, *French horns*
Michael Hoffman, Sue Mudge, Wayne Solomon, *trombones*; Bruce Lamott, *harpsichord/organ*
Marie Hodgson, Diane Thomas, Martha Cowan, *sopranos*
Virginia Gnesa-Chen, Alice Kirwan Murray, *altos*
Foster Sommerlad, *counter-tenor*
Scott Whitaker, Mark Mueller, Marshall Johnson, *tenors*
Tom Hart, David Farwig, Paul Grindlay, *basses*

*The Tuesday Intermezzo Recitals are underwritten in part by Inns by the Sea
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TUESDAY INTERMEZZO RECITALS

INTERMEZZO NO. 3 • PROGRAM NOTES

If Venice is the birthplace of the baroque style, the Cathedral of San Marco was its nursery. Described by the art critic Théophile Gautier as "A golden cavern encrusted with precious stones, splendidly solemn and yet brilliant for all its mystery, "the several galleries of the Byzantine church nurtured a style of music that encouraged contrasts of tone colors, ranges, and dynamics known as the *concertato style*. At the same time, a new emotional vocabulary grew out of the sensitivity by Italian madrigal composers to the texts of such pre-eminent poets as Petrarch, Tasso, and Ariosto. The influence of this new sonic and expressive vocabulary was transplanted beyond the Alps by Heinrich Schütz, whose influential presence in Dresden must surely have been felt by the Bach's forbears in Saxony. In the half century spanning the combined tenures at San Marco of Giovanni Gabrieli to Monteverdi (roughly from 1585 to 1643), Venice hosted the first generation of composers whose style would come to be called "baroque."

— Bruce Lamott

I. & III. Giovanni Gabrieli's "Canzone"

Upon the resignation of Claudio Merulo from his post of organist in 1584, the church authorities of St. Mark's in Venice posted the vacancy. Giovanni Gabrieli, already in a temporary position at the Basilica, made an application for the opening and was officially named to the post of organist in 1585. He thus joined his uncle, Andrea Gabrieli, the other organist, and Gioseffo Zarlino, the *maestro di cappella* (also an eminent theorist), at this celebrated center of musical development in Venice. Giovanni Gabrieli retained this post until the end of his life. During the late 16th and early 17th century, instrumental music in Northern Italy underwent brilliant development. At the heart of this maturation were the Gabrielis. Their spirited compositions reflected music of great expressive range as well as technical mastery.

There are two main collections of the work of Giovanni Gabrieli. *Sacrae Symphoniae* of 1597 contains 16 instrumental compositions, 14 canzoni and 2 sonatas. *Canzone e Sonate* is a posthumous collection from 1615 (he died in 1612) that represents the last major publication of instrumental music in the 16th-century polyphonic style. [There were 6 instru-

mental works by Gabrieli published in an anthology by Alessandro Raverii, a Venetian publisher, in 1608.] What sets *Canzone e Sonate* apart from the earlier collection of *Sacrae Symphoniae*, is the influence of the fast-developing idioms of the 17th century. In his 1597 *Sacrae Symphoniae*, most of the compositions open with a duple meter rhythm (often the initial rhythm of repeated notes) and the instruments are of equal importance. The earlier collection also reflects the "old" continuous structure based on successive points of imitation. In the later work, *Canzone e Sonate*, there is evidence of the influence of contemporary vocal writing that reflects the new "dramatic" style developed earlier in vocal music. Gabrieli gives far more importance to the upper parts in that their lines are more florid and "concertante." These canzoni and sonatas are freer reflecting his use of triple and compound time. Gabrielis' work also shows clear formal structure. Many of the 1615 canzoni show his strong interest in thematic development, as observed in his use of sequential writing, an important factor in Baroque instrumental music. In addition, his interest in new textures and types of scoring leads him to exploit the contrast between a high and low choir while animating them with rhythmic vitality.

— Suzanne Mudge

II. Claudio Monteverdi

Monteverdi's setting of Psalm 113, *Laudate pueri*, may well have been one of the works that Heinrich Schütz brought back to Kassel, home of his employer, the Elector of Saxony. The refrain, *Laudate pueri* ("Praise ye the Lord") becomes a *ritornello* or refrain sung to a lively galliard rhythm between the soloistic verses of the psalm.

— Bruce Lamott

IV. & VI. Marco Uccellini

Before the seventeenth century, most solo instrumental music was either essentially utilitarian (music for dances and the like) or parasitic on the vocal repertory. There were instrumental virtuosi, of course, but their solo repertoire consisted almost entirely of elaborations of popular tunes or well-known madrigals. But things changed rapidly after 1600. Alongside the great crop of solo songs that appeared in the first years of the seventeenth

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century came a parallel crop of solo sonatas for various instruments, where all that instrumental invention and fantasy suddenly had leave to roam free. The result was some of the wildest and least predictable music in history—a perpetual astonishment to hear, and a perpetual joy to play.

Marco Uccellini falls about mid-way through the history of what is sometimes called (after a contemporary's description of it) the "stylus phantasticus." His biographical details are sketchy, like those of all too many seventeenth-century composers, but he seems to have spent much of his career in Modena, moving to Parma in 1665 and working there until his death in 1680.

Uccellini's Op. 4 was published in Venice in 1645. It's an odd collection, half devoted to intense and often anguished sonatas, half to lighthearted airs and dances, some (though not all) designed for two or even three violins. "La Luciminia contenta" (we don't know to whose contentedness the title refers) belongs in the "intense and anguished" category, a sonata that is practically a wordless operatic scena, beginning with an atmosphere of pain and running through a bewildering series of emotional states until it reaches a sort of dubious repose at the end. The dance movements of Op. 4 are of quite another kind. They are just complex enough that no one could deride them as "simple," but fundamentally they "just wanna have fun," and whether they are correntes (in triple meter, but with the odd cross-rhythm just for the hell of it) or arias (in duple meter), fun is what they have.

— Michelle Dulak

V. *Dormiva dolcemente*

Perhaps as a respite from their musical responsibilities in the churches, Venetian composers produced a large repertoire of secular madrigals. Gabrieli applies polychoral technique to a pastoral dialogue by Tasso in *Dormiva dolcemente* ("She Was Sleeping Sweetly"), painting the erotic text with "madrigalisms" such as a fumbling rhythmic figure for "foolish" (*stolto*) and a startling plummet to the vocal nether-regions as the lover bends down to kiss his beloved.

— Bruce Lamott

VII. Francesco Cavalli

Francesco Cavalli's early career was spent in close proximity to Monteverdi, whose legacy as an opera composer he was to inherit. There is even evidence that he contributed to the latter's final opera, *L'incoronazione di Poppea*. While Cavalli's operas have become increasingly well-known, only six sacred pieces have survived. His setting of the *Magnificat*, which first appeared in print in 1650 coupled with posthumous works of Monteverdi, is set for modest forces by Venetian standards: six voice parts, two violins, and continuo. In contrast to the splendor of occasional works such as *In ecclesiis* or Monteverdi's *Vespers*, Cavalli's concise *Magnificat* gives a glimpse into the music written for ordinary Sundays or weekday services. It reflects what one writer calls "the musical hedonism of Venice in the early 17th century," with nearly playful solo lines alternating with terse chordal passages from the tutti.

— Bruce Lamott

VIII. Giovanni Antonio Pandolfi Mealli

Certain composers' biographies are so obscure that we can know them only by their music, in the same way an ancient snail is known only by its fossilized shell. Giovanni Antonio Pandolfi Mealli is one of these. The Baroque violinist Andrew Manze (who more than anyone else has labored to make Pandolfi's music known) quips that, were it not for a single mention in the archives of the Hapsburg court at Innsbruck, "an inquisitive listener might be forgiven for suspecting that he was invented by a mischievous musicologist one wet Wednesday." All that survives of Pandolfi, besides that single reference, is a pair of books of six violin sonatas each, both published in 1660, and labeled Opp. 3 and 4. (Opp. 1 and 2 appear to be lost for good; even the two later books survive only in single copies.)

They are remarkable pieces — fierce, bizarre, and almost insolently original (though they obviously owe a debt to the work of earlier Italian virtuosi like Castello and Uccellini). "La Cesta" (the name reflects the sonata's dedication, to the composer Antonio Cesti) is the second sonata of Op. 3. At its heart is a passacaglia on a daring ground, an almost-complete descending chromatic scale. But the rest of the piece is no less striking, with its rapid succession

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of moods and its extravagant (not to say grotesque) extremes of rhetoric.

— Michelle Dulak

IX. Alessandro Grandi

At the time he was vice-capellmeister to Monteverdi (1620-27), Alessandro Grandi published a number of motets for one or two voices "with sinfonias of instruments, to be sung with the chittarone." A pair of violins frame the text of *Lauda Sion Salvatorem*, ("Praise the Savior, O Zion") at first in the manner of a ritornello, and finally in dialogue with the soloist. The vocal part alternates between the dance-like rhythms of monody and the virtuoso eccentricity of recitative.

— Bruce Lamott

X. Lodovico Grossi da Viadana

Lodovico Grossi da Viadana (c. 1560-1627) was born in the town of Viadana and was a priest as well as a musician. He is known chiefly for his sacred choral music, in particular for his influential work on the development of the basso continuo technique. His career took him to many cities around Europe and he published a rather substantial amount of music written for the church. His *Sinfonie Musicale a otto voci*, published in Venice in 1610, is his only collection of instrumental music. These curious eight-part sinfonias are each named after a different Italian city.

— Suzanne Mudge

XI. In ecclesiis

"Organs and divers instruments of music, especially trombones, cornetts, and violins, with voices mixed among them, all together filling the church with a great and wondrous harmony." Thus a French visitor described the music in San Marco on Christmas Day, 1607. He could as well have been describing Gabrieli's "sacred symphony" *In ecclesiis*, published in 1615 and a landmark in the development of the Venetian *concertato* style. It is justly famous for its contrasting disposition of forces: three disparate ensembles — two vocal and one instrumental — distributed over 16 separate parts. A solo quartet is answered by a 4-part *capella* (choir), which in turn is juxtaposed with (and not merely doubled by) a sextet of brass (originally cornetti and sackbuts) and strings. The 16th part is now an emerging independent *basso continuo* line, liberated from its earlier role (called *basso seguente*) of merely doubling the lowest sounding part.

— Bruce Lamott





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JULY 18, 25, AND AUGUST 1, 2:30 PM, GOLDEN BOUGH THEATER

MONTE VERDE BETWEEN EIGHTH AND NINTH, CARMEL

This recital will be delay broadcast on KUSP-FM, 88.9, on Wednesday, August 1, 2001 at 10:00 am

INTERMEZZO NO. 4

I. Sinfonia in A Minor, ZWV 189

Jan Dismas Zelenka
1679 - 1745

II. Concerto in B-Flat Major for Violin, TWV 51:B1

[“Concerto Grosso per il Sigr. Pisendel”]

Largo
Vivace
Andante
Allegro

Georg Philipp Telemann
1681 - 1767

III. Concerto in A Major for Flute, Wq. 168/H 438

Carl Philipp Emanuel Bach
1714 - 1788

Allegro
Largo con sordini, mesto
Allegro assai

IV. Selections from *The Water Music*

George Frideric Handel
1685 - 1759

Allegro
Alla Hornpipe
Menuet
Lentement
Bourrée

Robin Carlson, *flute*

Cynthia Roberts, Emlyn Ngai, Elizabeth Field, Joseph Tan, Monica Waisman, *violins*

Elly Winer, *viola*

Allen Whear, *cello*

Derek Weller, *bass*

Neil Tatman, Ellen Sherman, *oboes*

Britt Hebert, *bassoon*

Chris Cooper, Loren Tayerle, *French horns*

Wolfgang Basch, Kimberly Stewart, *trumpets*

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TICKLE PINK INN
at Carmel Highlands

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I. Sinfonia in A Minor

Jan Dismas Zelenka, one of Bach's most unjustly neglected contemporaries, was born in 1679 in Lounovice, a village in Bohemia. He received his first musical instruction from his father, the organist and cantor at the local parish church, continued his education at a Jesuit school in Prague, and began his musical career as a double bass player in the orchestra of the Imperial Governor of Bohemia. In 1710 Zelenka left Prague for Dresden, where he entered the service of Friedrich Augustus the Strong, Saxon elector and King of Poland. A more propitious career move could hardly be imagined. Augustus and his son, Friedrich Augustus II, lavished enormous resources on art, architecture, theatre, ballet and music, making Dresden one of Europe's most brilliant cultural gems. Zelenka's colleagues at the Dresden court included Kapellmeister Johann David Heinichen, author of an important treatise on continuo playing, concertmaster Johann Georg Pisendel, one of the finest violinists of his day, Johann Joachim Quantz, renowned flautist, composer and theorist, and celebrated opera composer Johann Adolf Hasse.

In 1716 Zelenka traveled to Venice, where he met Vivaldi and Lotti and experienced first-hand the Italian style that was sweeping across Europe. In 1717 the court sent him to Vienna. There he received a thorough grounding in Renaissance counterpoint from Imperial Kapellmeister Johann Joseph Fux, future author of *Gradus ad Parnassum*. Returning to Dresden in 1719, he spent much of the next decade composing sacred music for the royal chapel as the court's attention turned from opera to the revival of Catholic church music. Following the death of Kapellmeister Heinichen in 1729, he took charge of chapel functions, fully expecting to be named Heinichen's successor. Unfortunately, the Elector's interests had returned to opera. Hasse, whose operatic career was gaining momentum, joined the Hofkapelle in 1731 and, to Zelenka's bitter disappointment, was appointed Kapellmeister in 1733. No longer fashionable, Zelenka's music was quickly forgotten following his death in 1745. While the Dresden court failed to recognize Zelenka's merits, his music earned respect from another quarter — fellow musicians such as Telemann and Bach. When

Carl Philipp Emanuel Bach wrote to his father's first biographer, he included Zelenka in a list of composers whose works Bach particularly admired. According to recent research, Bach's interest in the music of his Bohemian friend led him to use several Zelenka masses as models for parts of his *B Minor Mass*. Now, after more than two centuries of neglect, Zelenka's highly original music is gradually becoming better known and is once more commanding the attention it deserves.

Zelenka's instrumental music, like that of his Leipzig colleague, combined the contrapuntal fluency of an earlier age with the dynamism of a Vivaldi concerto. Composed in 1723 for the festivities celebrating the coronation of Emperor Charles VI and Elisabeth Christina as King and Queen of Bohemia, Zelenka's *Sinfonia in A Minor* survives in a manuscript with the heading "Concerti 6 fatti in fretta a Praga, 1723" (Six concertos written in a hurry in Prague in 1723). Scored for two oboes and bassoon, strings and continuo, the *Sinfonia* is an example of a "group concerto," featuring the interplay of various combinations of instruments rather than contrast between soloist and ensemble. Vivaldian influence is especially audible in the first movement, where music from the opening ritornello alternates with episodes featuring solo violin, solo oboe, or a combination of the two.

II. Concerto for Violin in B-Flat Major

Telemann's career path intersected Bach's in a number of interesting ways, from their association with the Leipzig Thomaskirche and Collegium Musicum to their circle of friends at the Dresden court. Telemann arrived in Leipzig in the fall of 1701, fully intending to study law at the university. He failed, however, in his attempts to shove his musical interests onto the back burner. His talents were soon "discovered" and put to use — in regular installments of music for services at the Thomaskirche and Nicolai-kirche. During his second year in Leipzig he established a Collegium Musicum — which Bach took charge of 28 years later — that provided his fellow students with opportunities for musical performance. In 1702 Telemann became musical director of the Leipzig Opera, sometimes producing his own operas and occasionally appearing on stage in a singing role. Evidently he still had time on his hands, for in

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1704, he took on additional duties as organist and music director at Leipzig's Neukirche. Any thoughts of a law degree, by this time, were history.

Considered the foremost composer of the time by his contemporaries, Telemann was a self-taught. He learned his craft not by studying with an acknowledged master, but by copying, analyzing and performing scores by other musicians. During his first court appointment, a two-year stint as Kapellmeister to Count Erdmann II of Promnitz in Sorau, he became a francophile. His studies of Lully and Campra scores acquired by his employer during a trip to France stimulated an outpouring of French overtures and dance suites. His French sympathies deepened with his assignment, in 1708, as Kapellmeister at the court of Duke Johann Wilhelm in Eisenach, the city where Bach was born. (Bach was in nearby Weimar at this time.) Despite his preference for music with a French accent, Telemann began to write concertos — an Italian import — for the Eisenach court. His most important models at this point appear to have been the concertos of Giuseppe Torelli, one of the pioneers in the early development of the genre. Only later, during his years in Frankfurt (1712-1721) and Hamburg (1721-1767) did Telemann's concertos begin to exhibit Vivaldian influence. Even when most composers had adopted Vivaldi's three-movement plan (fast, slow, fast) for their concertos, Telemann adhered to the French pattern of four movements (slow, fast, slow, fast). In an autobiographical notice he wrote in 1718, he noted that at least his own concertos "smell of France."

One of Telemann's chief complaints regarding the Italian concerto was the tendency to emphasize virtuosity over musical substance. He was far most interested in melodic refinement and the play of shifting instrumental colors. It was difficult, however, to pass up opportunities for sparkling technical displays when writing for one of the most gifted virtuosos and stellar orchestral ensembles of the early eighteenth century. In the fall of 1719 Telemann left Frankfurt to attend a wedding celebration in Dresden. The occasion was the marriage of Crown Prince Friedrich August II, son of August the Strong, to Maria Josepha, Archduchess of Austria and daughter of Hapsburg Emperor Joseph I. The

magnificence of the musical entertainment can only be imagined. The concertmaster of the Dresden orchestra, violin virtuoso Johann Georg Pisendel, studied violin with Tartini as a child, and had only recently returned from Venice, where he had become friends with Vivaldi.

Over the course of his illustrious career, Pisendel accumulated an extensive collection of musical scores, including numerous concertos composed expressly for him. One of the manuscripts from his collection is Telemann's *Violin Concerto in B-Flat Major*. At the top of the score Telemann wrote "*Concerto grosso per il Sigr. Pisendel*," along with the date "14 Sept. 1719." At the bottom of the page he wrote "The last Allegro is rather a scrawl; better one follows. Author." Like Zelenka's concertos "*fatti in fretta*" in Prague, Telemann's concerto for Pisendel was undoubtedly intended for immediate use at the wedding festivities. The solo violin writing in the opening *Largo* reveals the natural flowing quality for which Telemann's melodies were prized. The *Vivace*'s teasing *ritornello*, with its sudden pauses and echo effects, alternates with solo violin excursions of ever increasing difficulty. The following *Andante* begins with a rippling accompaniment, richly textured by the combination of bowed and plucked strings. This time the solo violin floats above with a melody of artless simplicity. According to Quantz, Pisendel excelled in his interpretation of slow movements such as this. Telemann's "scrawl" of an *Allegro* brings the work to an exuberant close. It undoubtedly elicited delighted smiles from the future King and Queen of Poland.

III. Concerto for Flute in A Major

During the latter half of the eighteenth century, any reference to "the great Bach" meant, of course, Carl Philipp Emanuel Bach. "There is no other so rich in invention, so inexhaustible in new turns of phrase, so perfect in harmony," observed the critic Schubart, writing in 1784. Emanuel Bach was far better known than his father, Johann Sebastian Bach. So was his father's friend, Georg Philipp Telemann, who stood as godfather at Emanuel's baptism in 1714 and took an active interest in his career. Years later, aware of Emanuel's discontent at the court of Frederick the Great, Telemann used his influence in an unsuccessful attempt to secure for him the Leipzig Thomas-

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kantor post left vacant by Sebastian Bach's death in 1750. Approaching his own death in 1767, Telemann smoothed the way for his godson to step into his position as musical director in Hamburg. This time his wishes were fulfilled. Emanuel Bach spent the last twenty years of his life overseeing the music in Hamburg's five main churches and teaching at the Latin School — duties remarkably similar to those of his father in Leipzig. When he died in 1788, the "Hamburg Bach" was widely acknowledged as the leading German composer of the later eighteenth century. The most important of composer of the earlier half of the century, according to contemporaries, was Telemann.

In 1731 Emanuel Bach entered Leipzig University to study law, as Telemann had done before him. He later transferred to the University at Frankfurt an der Oder, where he received his law degree in 1738. Soon after graduating, however, he entered the service of Crown Prince Frederick of Prussia. He later recalled the day in 1740 "when I had the honor of accompanying on the harpsichord in Charlottenburg the first flute solo which His Majesty performed as King." Upon his accession to the Prussian throne, Frederick immediately set about increasing the splendor of his court. By 1742 he had built a Royal Opera House in Berlin, imported singers from Italy, and assembled the finest instrumentalists available for his Kapelle. He kept his musicians busy — they played for the opera and at all manner of court events, concerts and balls. According to Marpurg, "concerts were held every evening from seven until nine in the King's chamber, during which His Majesty would usually demonstrate his fine discriminating taste and his exceptional dexterity on the flute." One might imagine that the candles on the king's stand frequently illuminated music by his court harpsichordist, Emanuel Bach, but that was seldom the case. Frederick preferred compositions by the famous flautist he had lured from Dresden — Johann Joachim Quantz — who gave him flute lessons, built flutes for his collection, and served as his musical adviser. Quantz, the only person allowed to criticize the king's playing, was responsible for organizing the musical evenings in the king's chambers. Most of the repertory played came from Quantz, Hasse, the Graun brothers and Benda

brothers, and occasionally the king himself. Performances of Emanuel's music in the king's presence were far less frequent.

Even though his music proved a bit too advanced for Frederick's conservative taste, Emanuel wrote a number of works for flute at this time, including five exceptionally fine concertos for flute and string orchestra. Composed in 1753, the *Flute Concerto in A Major* is suffused with the spirit of the *Empfindsamer Stil*, the new "expressive style" that emerged in German music of the 1740s. The mercurial mood shifts of the *Empfindsamkeit* are apparent already in the opening ritornello. Instead of establishing an emotional state that persists throughout the movement, the ritornello begins with an assertive air that intensifies into brusqueness, then suddenly subsides for a moment of reflection. The original attitude of bold confidence reasserts itself, slips, then veers back on course to complete the opening statement and make way for the soloist. Similar contrasts between the prevailing assertiveness and brief moments of introspection occur in the solo episodes and subsequent ritornello statements as well. In the slow movement, marked "*Largo con sordini, mesto*" (slow with mutes, sad), the slow tempo, muted strings, chromatic twists, dramatic pauses, and the turn from A Major to A Minor combine to create an atmosphere of profound sorrow. (No other proponent of the *Empfindsamer Stil* was as skilled as Emanuel Bach at expressing extreme emotional states with such vividness.)

Surprises abound in the closing movement. The ritornello begins with a vigorous dance that abruptly gives way to a chorale-like hymn. The dance music shoves the hymn aside almost immediately. The hymn persists and once more is rudely interrupted. Such stark juxtapositions of mood, largely foreign to the language of the Baroque concerto, were among the factors that paved the way to Classical style of the late eighteenth century. We can easily imagine that Frederick, upon hearing such music, felt the ground shifting beneath his feet.

IV. Selections from The Water Music

One of Handel's most popular instrumental works is *The Water Music*, written to entertain the King of England and his guests during an evening outing on

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the Thames. The story begins in 1710, when Handel, fresh from a series of operatic triumphs in Italy, considered a Kapellmeister position at the electoral court of Hanover. Despite the offer of a healthy sum to induce him to stay, he demurred, explaining that accepting such a post would inhibit his freedom to travel. According to Handel's first biographer, writing a year after his death in 1759, he was hired with the understanding that "he had leave to be absent for a twelve-month or more, if he chose it; and to go whithersoever he pleased." Handel lost no time taking advantage of this arrangement. A few months later he was in London, where he stayed for the 1710-11 season, winning the affection of the English public with the production of his opera *Rinaldo*. He was back at his post in June — working on his English. In autumn of 1812 the Elector granted him permission to go back to England "on condition that he engaged to return within a reasonable time." Back in London, he secured the patronage of Queen Anne, who awarded him a pension of 200£ for life. His promise to return to Hanover "had somehow slipt out of his memory." Understandably, checks from Hanover ceased.

When Queen Anne died in 1714, a new monarch arrived in London — George I, a.k.a. the Elector of Hanover! The oft-told tale of George's displeasure with his Kapellmeister's truancy and the two men's reconciliation following the boat ride on the Thames has no basis in fact. Both men knew full well that Queen Anne's health was poor, and that the Elector of Hanover would be her successor. What is more, George did not discontinue Handel's pension; he added to it another 200£. They were certainly on good terms two years later, when Handel accompanied the King on a trip to Germany. Upon his return, George had his mistress in tow, which didn't go over too well with his English subjects. It didn't help that he refused to speak English. It was time for some good PR — perhaps an impressive public spectacle, one in which the King didn't have to speak.

At 8:00 pm on the evening of July 17, 1717, a barge carrying the King and his entourage set off up the Thames toward Chelsea. Next to it floated a larger barge occupied by around 50 musicians (an remarkably large ensemble for the time), "who played on all

kinds of instruments, to wit trumpets, horns, haut-boys [oboes], bassoons, German flutes [transverse flutes], French flutes [recorders], violins and basses," according to a Prussian diplomat residing in London. A contemporary newspaper account reported that the barges:

... went up the River toward Chelsea. Many other barges with Persons of Quality attended, and so great a Number of Boats, that the whole river in a manner was cover'd; a City Company's Barge was employed for the Instruments of all sorts, who play'd all the Way from Lambeth (while the Barges drove with the Tide without Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr. Handel; which his Majesty liked so well, that he caus'd it to be plaid three times in going and returning.

The Prussian diplomat reported that "In order to make this entertainment the more exquisite, Mad. De Kilmanseck had arranged a choice supper in the late Lord Ranelagh's villa at Chelsea on the river, where the King went at one in the morning. He left at three o'clock and returned to St. James' about half past four."

The music performed on this splendid occasion falls into three separate suites — one in F Major, one in D Major, and one in G Major. The second suite, which we will hear on this program, is scored for two oboes, bassoon, two trumpets, two horns, strings and continuo. It consists of five movements — an introductory Allegro followed by four dances. The Allegro is all about echoes. It begins with a trumpet fanfare, repeated an octave lower by the horns. Then a brilliant two-note call from the trumpets and oboes is answered by the huskier tones of horns and bassoon. Exchanges between trumpets and horns continue until they tire of the copycat game and all instruments join together for a brilliant conclusion. In the Alla Hornpipe woodwinds and strings introduce the snappy syncopation figure, then give it over to the trumpets and horns. These drop out of the more subdued middle section in B Minor but return with the repeat of the opening hornpipe. The unusually vigorous Minuet proceeds to the Lentement, a slow movement of magisterial dignity and ravishing instrumental color. The more austere

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INTERMEZZO NO. 4 • PROGRAM NOTES

middle section in D Minor juxtaposes the contrasting timbres of woodwinds and strings. The lively Bourée, to be played three times according to directions in the earliest editions, brings the second Water

Music suite to an emphatic finish. Let's hope the musicians were allowed to take a break at that point!

— Jean Widaman





THURSDAY INTERMEZZO RECITALS

JULY 19, 26, AND AUGUST 2, 2:30 PM, GOLDEN BOUGH THEATER

MONTE VERDE BETWEEN EIGHTH AND NINTH, CARMEL

This recital will be delay broadcast on KUSP-FM, 88.9, on Thursday, August 2, 2001 at 10:00 am

INTERMEZZO NO. 5

“Blown Away”

I. Concerto No.1 in D Major for Trumpet

Poco adagio
Rondo, Tempo di Menuetto

Johann Matthias Sperger

1750 - 1812

II. Concerto for Oboe in D Minor BWV 1059

(reconst. Arnold Mehl)

Allegro
Adagio
Presto

Johann Sebastian Bach

1685 - 1750

III. Concerto for Bassoon in B-Flat Major (“La Notte”)

Largo (La notte)
Presto (Fantasia, Fantasmi)
Presto
Il sonno
Allegro (Sorge l’aurora)

Antonio Vivaldi

1678 - 1741

IV. Concerto in D Major for Oboe, Trumpet and Bassoon

Largo maestoso—Grazioso
Largo e staccato
Allegro con spirito

Francesco Biscogli

fl. ca. 1740

Roger Cole, oboe
Wolfgang Basch, trumpet
Jesse Read, bassoon
Catherine Emes, Joseph Tan, violins
Nancy Lockner, viola
Paul Rhodes, cello
Tracy Rowell, bass
Ellen Sherman, oboe
Chris Cooper, Loren Tayerle, French horns
Yuko Tanaka, harpsichord

*The Thursday Intermezzo Recitals are underwritten in part by The Continuo Society and
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The Recital Series is generously sponsored by Tickle Pink Inn.

THURSDAY INTERMEZZO RECITALS

INTERMEZZO NO. 5 • PROGRAM NOTES

I. Trumpet Concerto in D Major

Johann Matthias Sperger was a prolific composer and one of the finest double bass players of the Viennese Classical period. Born in 1750 in Feldsberg (the modern Valtice) in what is now the Czech Republic, he began his musical studies with a local organist, Franz Anton Becker, but soon gravitated toward Vienna, then the hub of the musical universe. There he studied double bass with Friedrich Pichlberger, who later played in the first performances of *The Magic Flute*, and composition with Albrechtsberger, best known as the teacher Beethoven preferred over Haydn. Sperger made his Vienna debut in 1770, playing his own compositions for double bass. He was eighteen years old. In 1778 he had a symphony and double bass concerto performed by the Tonkünstler-Societät (Musician's Society), which welcomed him into its membership the following year.

Sperger's renown as a double bass virtuoso won him several important court appointments. From 1777 to 1783 he played in the court orchestra of Prince Joseph von Batthyányi, Cardinal Primate of Hungary. Located in Pressburg (now Bratislava), the Cardinal's court boasted an orchestra consisting of 15 string players, two oboists and two horn players. When necessary, the string players were expected to double on woodwinds. This undoubtedly contributed to Sperger's skillful use of orchestral color in the symphonies, concertos and serenades he composed during his tenure at the Pressburg court. In 1783 he entered the service of Count Ladislav von Erdödy at Fidisch, Burgenland, but returned to Vienna following Erdödy's death in 1786. He remained there for a while, earning a living by copying music, then set off on a journey through Germany and northern Italy, performing as a double bass virtuoso and sending out copies of his compositions to prospective employers. In 1788 he played in Ludwigslust at the court of Grand Duke Friedrich Franz I of Mecklenburg-Schwerin. He was invited back the following year to play principal double bass in the court orchestra, a position he retained for the rest of his life. When he died in 1812, the orchestra and singers of the Ludwigslust court chapel honored his memory with a performance of the Mozart Requiem.

In addition to 45 symphonies and 18 double-bass concertos, Sperger composed two trumpet concertos, two horn concertos, and one concerto each for flute, bassoon, viola and cello. The *Trumpet Concerto in D Major*, dating from his second Vienna sojourn in 1778, consists of only two movements — a Poco adagio of Mozartian grace, and a Rondo marked "Tempo di Menuetto." Both movements emphasize the trumpet's capacity for lyrical melody over brilliant technical display. Designated for "Clarino Principale," this is one of the last known concertos for Baroque trumpet, an instrument rapidly falling out of fashion in the city where the art of playing in the high "clarino" register reached its zenith. Trumpet players who specialized in playing the higher tones of the overtone series were admired for their ability to play softly, with subtle nuance resembling that of the human voice. While a clear example of the Viennese classical style in its form and content, Sperger's concerto for Baroque trumpet also preserves the final echoes of a dying art.

— Jean Widaman

II. Concerto in D Minor for Oboe

Transcription seems to be absolutely essential to Bach's creative character. Just as he learnt in his youth to re-use the music of his elder contemporaries, rearranging, embellishing and improving what he had before him, he continued to do this in his own church music and instrumental music. Not only did he arrange works by other composers (such as string concertos by Vivaldi that he transcribed for solo organ and harpsichord) but he also adapted his own music for differing circumstances.

While the six *Brandenburg Concertos* show an astonishingly wide range of instrumentation, his largest collection of concertos is a manuscript of seven concertos (and a fragment) for harpsichord. However, the aura of homogeneity here is misleading: virtually all these concertos began as works for other instruments (Bach's arrangements of the *E Major Violin Concerto* and the *Fourth Brandenburg Concerto* being the most immediately recognizable). While many of the models are missing, we can intuit that most of these concertos are "second hand" by studying the layout and handwriting that Bach employed. While we can never be sure what the original models were,



FRIDAY INTERMEZZO RECITALS

JULY 20, 27, AND AUGUST 3, 2:30 PM, GOLDEN BOUGH THEATER

MONTE VERDE BETWEEN EIGHTH AND NINTH, CARMEL

This recital will be delay broadcast on KUSP-FM, 88.9, on Friday, August 3, 2001 at 10:00 am

INTERMEZZO NO. 6

I. *Lamento d'Orfeo*

Sigismundo D'India
1580 - 1629

II. *Sonata a Quattro in D Minor*

Allegro
Grave
Allegro
Minuet

Alessandro Scarlatti
1660 - 1725

III. *Il Combattimento di Tancredi e Clorinda*

Claudio Monteverdi
1567 - 1643

IV. *Concerto for Viola in E-Flat Major*) (reconstruction from BWV 1053

Allegro
Siciliano
Allegro

Johann Sebastian Bach
1685 - 1750

Alan Bennett, *tenor*
Catherine McCord Larson, *soprano*
Jeff Fields, *baritone*
George Thomson, *viola*
Fran Berge, Beth Stoppels, *violins*
Michelle Dulak, *viola*
Johanna Blendulf, *cello, viola da gamba*
Jordan Frazier, *bass*
Yuko Tanaka, *harpsichord*
Richard Kolb, Deborah Fox, *lutes*

*The Friday Intermezzo Recitals are underwritten in part by Nielson Bros. Market
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TICKLE PINK INN
at Carmel Highlands

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FRIDAY INTERMEZZO RECITALS

INTERMEZZO NO. 6 • PROGRAM NOTES

I. Lamento d'Orfeo

Sigismondo d'India is one of those vanishing-and-reappearing composers — highly esteemed in his own time, forgotten, and rediscovered with a sort of shock (“Hey, this actually looks really good!”) by musicians prowling the libraries in the last two decades. Little enough is known about his career. He styled himself “nobile palermitano” (that is, a nobleman of Palermo, in Sicily) on the title-pages of his own publications, but he was not a wealthy amateur like his contemporary Gesualdo, because he took (presumably) paid work — more than a decade in the service of the Duke of Savoy, in Turin, with later appointments in Rome and Modena, among other places.

D'India wrote prolifically in all the forms of secular vocal chamber music current in his time, from monody to duet to five-part madrigal (a form he favored long after most composers had abandoned it for solo song), and from texts of high seriousness to the lightest *canzonette*. But the impassioned monodic lament was clearly a d'India specialty. They are sprinkled throughout his books of solo “musiche” — laments of Dido, of Jason, of Apollo, of Olympia, of Tancred, of Orpheus. D'India was certainly not alone in cultivating the solo lament, which had become something of a compositional fad ever since the spectacular success of the lament in Monteverdi's 1608 opera *L'Arianna*. (That lament, all that now survives of the work, was only published, belatedly, in the 1620s, but dozens of manuscript copies circulated during the previous decade.) But very few composers matched the power and flexibility of Monteverdi's text-setting as d'India did.

The “Lamento d'Orfeo” belongs to the fourth book of d'India's “musiche,” published in 1621. The story is the familiar myth of Orpheus, the great singer, and Eurydice, his betrothed, who dies of a snake bite on the day of their wedding. Orpheus descends into Hades to beg that she be returned to him, and — because of his beautifully moving song — the request is granted, but only on condition that Orpheus does not see his bride until they reach the land of living men. He hears a noise behind him and turns automatically to look at her, and she is lost to him forever.

The text is d'India's own (he was unusual among his contemporaries in often writing his own words), and

he set it with great dramatic skill. The first stanza, for example, is one long ratcheting-up of tension, the vocal line ever higher and more agitated as Orpheus gradually realizes what has happened. And when in the end the great singer sinks into a faint, the music sinks with him. The Orpheus of Monteverdi's 1607 opera *Orfeo* (surely the great example on this subject for any musician of the early 17th century) is in many ways a more impressive figure, but it's d'India's who finally seems the more human.

— Michelle Dulak

II. Sonata a quattro in D Minor

Alessandro Scarlatti played an essential role in the formation of 18th-century Neapolitan opera. The popularity of his operas and the excellence of his company's productions were instrumental in shifting the center of Italian musical life from Venice to Naples. He was also an important popularizer (if not originator) of the da capo aria and the three-movement Italian opera overture — developments with important consequences for the classical style of the later 18th century.

Although he was a prolific composer of operas, cantatas and oratorios, Scarlatti produced little instrumental music. The little he did write has, until recently, received negative attention or none at all. On the other hand, some writers have exaggerated the importance of his four sonatas “a quattro,” identifying them as important precursors of the string quartet. This probably goes too far. They were not widely known, and it's unlikely that they had any direct influence on the development of that venerable genre. There is good reason, however, to take a closer look at these little known works — they are delightful pieces of music in their own right.

Composed in the last decade of Scarlatti's life, the *Quattro sonate à quattro* were published in London in 1740, fifteen years after Scarlatti's death in 1725. The scoring was for “due violini, violetta e violoncello senza cembalo,” that is, two violins, viola and cello without harpsichord.” The important point is the “senza cembalo” designation. During the Baroque era, solo writing for more than one instrument required the support of a keyboard instrument or lute to fill in the missing harmonies. This is due to the distance between the two high instruments and the

FRIDAY INTERMEZZO RECITALS

INTERMEZZO NO. 6 • PROGRAM NOTES

low instrument of a typical trio sonata. Occasionally a Baroque composer would add a viola to create a four-part texture but leave the continuo instrument in place. In writing for four stringed instruments but omitting the continuo, Scarlatti was essentially removing the training wheels and telling the string players they were on their own.

The Allegro of Scarlatti's *Sonata a quattro in D Minor* is a fugue in which each player in turn takes up the subject, passing it down from the highest to lowest instrument. In the Grave, independent melodic strands tangle and untangle as momentary dissonances give way to consonance in an atmosphere of brooding intensity. The dance-like Allegro that follows consists of two brief repeated segments. The closing Minuet (actually a pair of minuets, each with two repeated segments) looks both back to the sonata da chiesa (church sonata) tradition established by Corelli in the 1680s, while taking a peek forward to Beethoven's scherzo movements.

— Jean Widaman

III. *Il Combattimento di Tancredi e Clorinda*

Monteverdi's remarkable madrigal-drama *The Combat of Tancredi and Clorinda* was commissioned by a Venetian nobleman and first performed at his palazzo in Venice during Carnival in 1624. In 1638 Monteverdi included the work in his eighth book of madrigals, entitled "Madrigals of War and Love" (with the *Combattimento* obviously fitting into the former category). It is a setting of verses from the twelfth canto of his contemporary Torquato Tasso's monumental narrative poem about the Crusades, *Gerusalemme liberata* (The Liberation of Jerusalem).

The "madrigals" of Monteverdi's eighth book are a daring departure from the unaccompanied polyphonic madrigals of his earlier style, employing instead a declamatory "monodic" (single voice at a time) approach that is closely akin to early opera in its use of recitative. Especially revolutionary is the writing for small string ensemble, which introduces the "pizzicato" (plucked string) technique for the first time in published history, along with a measured, emphatically hammered tremolo effect (distinct from the nervously rapid quaking of the Romantic Era tremolo) to convey anger and excitement, in what Monteverdi called his *stile concitato*.

("agitated style"). With precise attention to the nuances of the words, every galloping hoof beat, every clash of weapons, every desperate pause for breath during the struggle is vividly mirrored in the score.

Synopsis: Tancredi, a Christian knight of the Crusades, has fallen in love with a Saracen warrior-maiden named Clorinda. Dressed as an armored and helmeted solider (à la Joan of Arc), Clorinda has led her Moslem forces in a successful attack on a Christian fortress. As the music begins, the "Testo" (Narrator) tells how Tancredi, unaware of this fierce warrior's true identity, seeks revenge, and challenges "him" to mortal combat. Clorinda accepts his challenge, and the two meet on the battlefield as the music vividly describes their hand-to-hand struggle. In the midst of combat, Tancredi demands to know the name of his opponent, but Clorinda hotly refuses to reveal it. She is finally run through by Tancredi's sword, and falls dying at his feet. She forgives him and, in the face of death, asks Tancredi to baptize her. Moved to pity, he fills his helmet from a nearby stream. Only when he lifts her visor to apply the holy water does he at last recognize his beloved. Heart-stricken, he baptizes her as she serenely sings of heavenly peace.

— Kip Cranna

IV. Concerto for Viola in E-Flat Major

This concerto is known from the Bach sources as a concerto in E Major for harpsichord. However, it may originally have been written for oboe and the first two movements are also found in a version for organ in Cantata 169; thus Bach was clearly not averse to transcribing such concertos from one instrument to another. The fact that the second movement served as an aria also points to the close relationship between instrumental and vocal music in Bach's mind. There was clearly no impassable barrier between the two and we might intuit how Bach would have started composition in both vocal and instrumental music by imagining a particular affect or "picture" that the music was to carry.

In this case Bach clearly associated the music with tender resignation (the text of the aria being "Die in me, world"); it also carries the connotations of the Italian lilting dance, the *Siciliano*, this being the title Bach gave it in the concerto version. This

FRIDAY INTERMEZZO RECITALS

INTERMEZZO NO. 6 • PROGRAM NOTES

movement also shows a subtle blend of roles for the solo part. It begins by providing a flowing accompaniment to the melody in the violins. But, just as we have become accustomed to its accompanying role it takes over the melody itself, together with a tremendous amount of expressive embellishment. And it is this embellishment that finally becomes continuous sixteenth notes, which neatly return us to the opening section with the solo instrument back in its accompaniment role.

A sharing of diverse themes also characterizes the opening movement, where the first solo entry introduces a jaunty new theme that was not heard in the opening ritornello. Here there is almost a "classical" demarcation of themes, although — in typical

Bachian fashion — they are soon heard in combination as if to show that they are basically woven from the same cloth. The instrumental parts, rather than being merely subsidiary, add immensely to the piece both by entering into dialogue with the soloist and by showing how so many motives already heard can work in new environments. The final movement cultivates a sense of lightness, a swinging dance in which the opening theme acts as a *ritornello* separating the solo episodes that take us through various tonal byways. But despite the light *galant* affect of the whole, the music is extraordinarily densely written: the solo part is intensely lively and the instrumental voices are so fully developed that we feel just one extra note would be too much.

— John Butt





SATURDAY INTERMEZZO RECITALS

JULY 21, 28, AND AUGUST 4, 2:30 PM, GOLDEN BOUGH THEATER

MONTE VERDE BETWEEN EIGHTH AND NINTH, CARMEL

This recital will be delay broadcast on KUSP-FM, 88.9, on Sunday, December 16, 2001 at 10:00 am

INTERMEZZO NO. 7

I. Divertimento in D Major, K. 136

Allegro

Andante

Presto

Wolfgang Amadeus Mozart

1756 - 1791

II. Octet for Strings in E-Flat Major, Opus 20

Allegro moderato ma con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

Felix Mendelssohn-Bartholdy

1809 - 1847

Elizabeth Wallfisch, David Myford, Catherine Emes, Elizabeth Stoppels, *violins*

George Thomson, Meg Eldridge, *violas*

Doug McNames, Allen Whear, *cellos*

Derek Weller, *double bass*

The Saturday Intermezzo Recitals are underwritten in part by Four Sisters Inns

with additional support from Arthur and Alice Weiner and Dr. Wesley and Elizabeth Wright.



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SATURDAY INTERMEZZO RECITALS

INTERMEZZO NO. 7 • PROGRAM NOTES

I. Divertimento in D Major, K. 136

The string quartet was barely in its infancy when Mozart wrote his first one, and there was no general agreement what to call a piece for two violins, viola, and cello. Haydn's earliest quartets circulated as "serenades," "cassations," "notturni," etc., and even through the weighty Op. 20 quartets of 1772 the composer himself was still calling them "divertimenti a quattro." Mozart's earliest, from 1770, went by "quartetto," but the next works, a set of three from 1772, are labeled "divertimenti." Whether Mozart meant to set them off from his "serious" string quartets isn't clear (a set of six, from later the same year, again uses "quartetto"). Certainly these pieces are more like the other early quartets than like Mozart's other early divertimenti, which are lighter in style and tend to have five or six movements each (the quartet-divertimenti, like the earliest "quartetti," have three). But the different title shunted them off into the string-orchestra repertoire, and even today that is how they are usually heard, though they were almost certainly meant for solo strings.

K. 136 is the first of the three, and the flashiest. The piece is notorious among quartet players for giving all the easy-but-brilliant material to the first violin and a couple of quiet but brutally difficult passages to the second. One is tempted to suspect that the sixteen-year-old Mozart was deliberately "testing" a fellow-violinist. It is high-spirited music, with a bright and bustling first movement, a lyrical (if somewhat faceless) slow interlude, and a finale whose rudimentary second theme, see-sawing up and down the scale to a drone accompaniment from the lower strings, suggests a composer just sophisticated enough to see the pure fun of being simple.

II. Octet in E-Flat Major, Opus. 20

To say of any ordinary person that "he hit his peak at sixteen" would be counted an insult; but with Mendelssohn it's a plain fact, though the peak is more like a high plateau. There is music Mendelssohn wrote at fourteen that would not have disgraced any of his contemporaries at twice that age. But with the Octet he finished in 1825, the teenage composer set a standard that he was later hard-pressed to match himself. He did larger and

grander things later on (like the astounding *Overture to A Midsummer Night's Dream* the following year), but hardly anything better.

How Mendelssohn hit on the medium of a string octet remains a mystery. The composer Ludwig Spohr published the first of four "double quartets" in 1823, but these are really written (as the name implies) for two string quartets in dialogue, unlike Mendelssohn's intricate eight-part ensemble. The string symphonies Mendelssohn wrote between 1821 and 1823 seem a more likely source, especially since the composer was obviously toying around with the possibilities of multiply-divided strings in some of the later ones.

But no one looking at the string symphonies could have predicted the Octet. It is true that even at fourteen Mendelssohn already knows counterpoint backwards and forwards (thanks to his studies of Bach's music under his mentor Friedrich Zelter); he also knows exactly what stringed instruments can and can't do, and has a pleasing taste in melody and a gift for pacing and structuring a movement. But by age sixteen Mendelssohn has a complete and consistent style, an entire personality, something that stayed with him until his death, and even then inflected the music of his friends and contemporaries. And the stunning Octet is really the first we see of it.

First, there's the soaring lyricism. Even in the much later *Violin Concerto*, Mendelssohn didn't quite match the drama of the Octet's opening, that impetuous solo violin emerging triumphantly from the tumult below it. Then there's the vein of humor that weds an impeccable fugal technique to an irrepressibly silly subject in the finale. And of course, there's the scherzo, Mendelssohn's first real essay in the genre that everyone seems to agree he changed forever. The Octet's scherzo is a whirlwind of notes that sound impossibly light and impossibly distant. So popular was the piece that Mendelssohn arranged it for orchestra and substituted it for the old scherzo in his official First Symphony. But no orchestra can whir and whisper and send up miniature sparks quite like the eight strings that were Mendelssohn's first idea.

— Michelle Dulak



SATURDAY RECITAL

AUGUST 4 ONLY, 2:30 PM, McNITT BALLROOM, HISTORIC HOTEL DEL MONTE

THE VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE CONCERT

2001 Adams Fellows

Elizabeth Weigle, soprano Stephanie Prewitt, mezzo-soprano

Stephen Ng, tenor Christopher Burchett, baritone

with

Kimberly Reighley, flute; Neil Tatman, oboe, oboe d'amore

Cynthia Roberts and Elizabeth Field, violins; Meg Eldridge, viola; Allen Whear, cello

Derek Weller, double bass; Daniel Lockert, harpsichord, organ

An Afternoon of Vocal Music by Johann Sebastian Bach 1685 - 1750

I. **Duet: Herr, du siehst** (from Cantata BWV 9, *Es ist das Heil uns kommen her*)
Ms. Weigle, Ms. Prewitt

II. **Aria: Schlummert ein, ihr matten Augen** (from Cantata BWV 82, *Ich habe genung*)
Mr. Burchett

III. **Aria: Laß, o Fürst der Cherubinen** (from Cantata BWV 130, *Herr Gott, dich loben alle wir*)
Mr. Ng

IV. **Aria: Vergnügte Ruh, beliebte Seelenlust** (from Cantata BWV 170, *Vergnügte Ruh*)
Ms. Prewitt

V. **Aria: Sich üben im Lieben** (from Cantata BWV 202, *Weichet nur, betrübte Schatten*)
Ms. Weigle

VI. **Aria: Erbarme dich** (from Cantata BWV 55, *Ich armer Mensch, ich Sünderknecht*)
Mr. Ng

VII. **Aria: Gleichwie die wilden Meereswellen**
(from Cantata BWV 178, *Wo Gott der Herr nicht bei uns hält*)
Mr. Burchett

VIII. **Cantata BWV 151, Süßer Trost, mein Jesus kommt**
Aria (soprano): *Süßer Trost, mein Jesus kommt*
Recitative (baritone): *Erfreue dich, mein Herz*
Aria (alto): *In Jesu Demut kann ich Trost*
Recitative (tenor): *Du teurer Gottessohn*
Chorale (full ensemble): *Heut schleußt er wieder auf die Tür*

Printed texts and translations will be available at the concert

This is the final event of the 2001 Adams Vocal Master Class.

Faculty: David Gordon, Director; Rosa Lamoreaux, Catherine Robbin, Sanford Sylvan; Daniel Lockert, accompanist

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions, Noon to 2:00 p.m. on July 16, 19, 23, 26, 30, and August 2. All sessions are open to the general public. Master Class Website: www.spiritsound.com/bachinfo.html

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ACKNOWLEDGMENTS

The Carmel Bach Festival is deeply grateful to the following individuals and organizations for their kind generosity and support:

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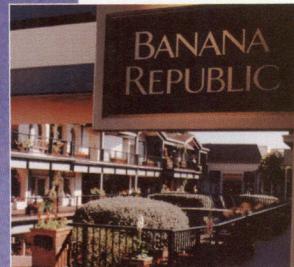
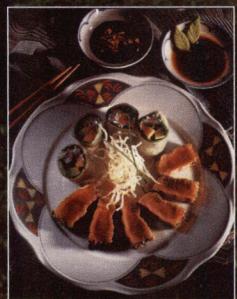


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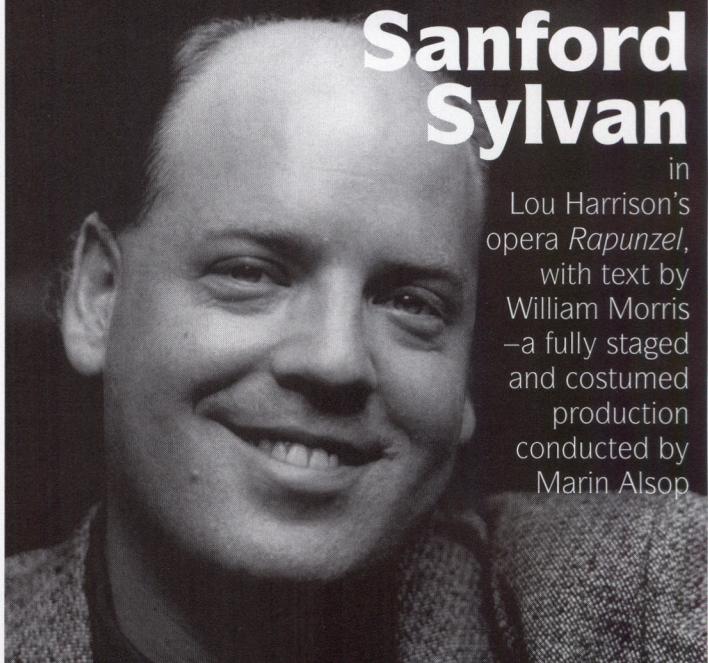
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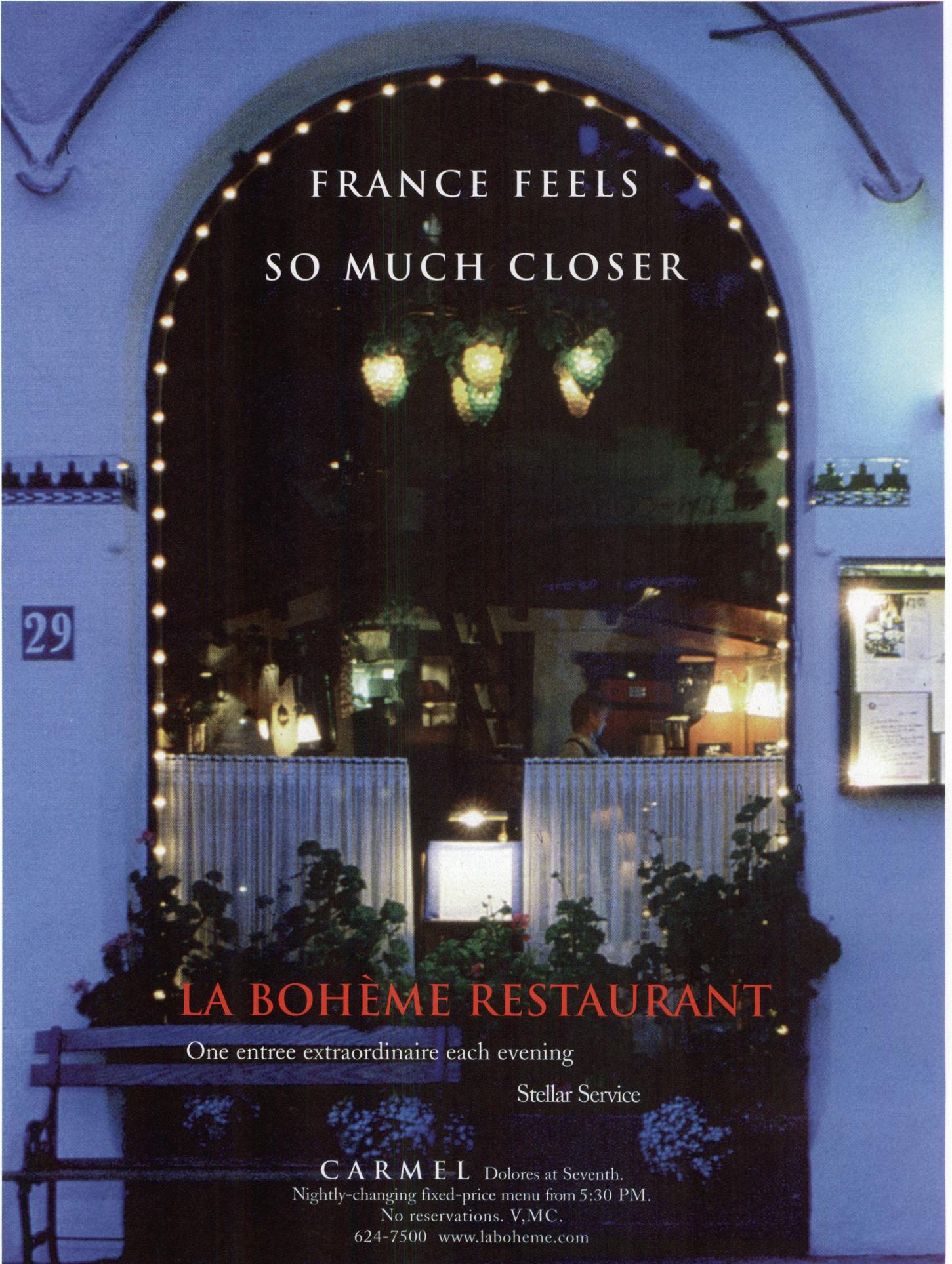
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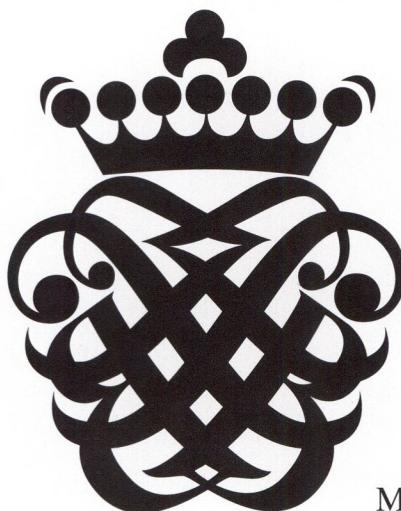
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PROGRAM SCHEDULE

WEEKDAYS

- Morning Show with Laura Carlo.....6am to 10am
- News, Traffic & Weather (Lori Lundin).....6:30am & 7:30am
- Local Art Talk with Lori Lundin (Wednesday).....8:30am & 5:30pm
- Financial News with Tom McCullough.....8:00am and 5:00pm
- Mozart Block.....9am to 9:25am
- Mid Morning Show with Brad Spear.....10am to 2pm
- Afternoon Show with Ray Brown.....2pm to 6pm
- Afternoon News.....4:30pm
- Weekend Spotlight—Thursday 5:45pm & Friday (Lori Lundin).....8:45am & 5:45pm
- Evening Show with Mark Calder.....6pm to midnight
- Dinner Classics.....6pm to 8pm
- All Time Classics (Monday thru Sunday).....9pm to 9:40pm
- Late Night Music with Paul Bachmann.....Midnight to 6am
- Animal Instincts.....Monday through Friday, 3 times daily
- Pulse of the Planets.....Monday through Friday, 3 times daily
- Earth & Sky.....Monday through Sunday, 3 times daily
- Inserts of Local Arts Updates Throughout the Day & Evening

SATURDAYS

- Morning Show with Laura Carlo.....6am to 10am
- Kids Classical Hour9am to 10am
- Mid Morning Show with Brad Spear.....10am to 2pm
- Afternoon Show with Ray Brown.....2pm to 6pm
- What's New Feature.....6pm to 8pm
- All Time Classics.....9pm to 9:40pm
- Evening Show with Larry King.....6pm to midnight
- Pops Concert.....8pm to 9pm
- Late Night with Dave MacNeil.....Midnight to 6am

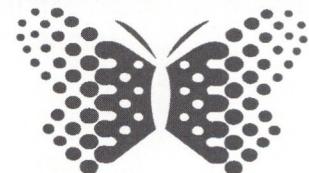
SUNDAYS

- Morning Show with Laura Carlo.....6am to 10am
- Sunday Brunch.....8am to 2pm
- Mid Morning Show with Brad Spear.....10am to 2pm
- Afternoon Show with Ray Brown.....2pm to 6pm
- Evening Show with Larry King.....6pm to midnight
- All Time Classics.....9pm to 9:40pm
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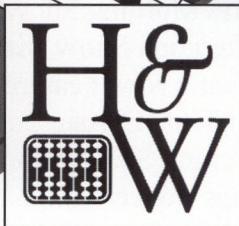
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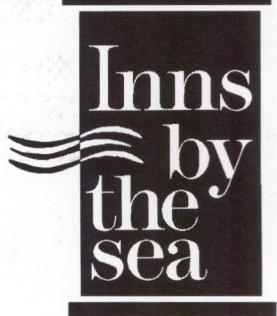
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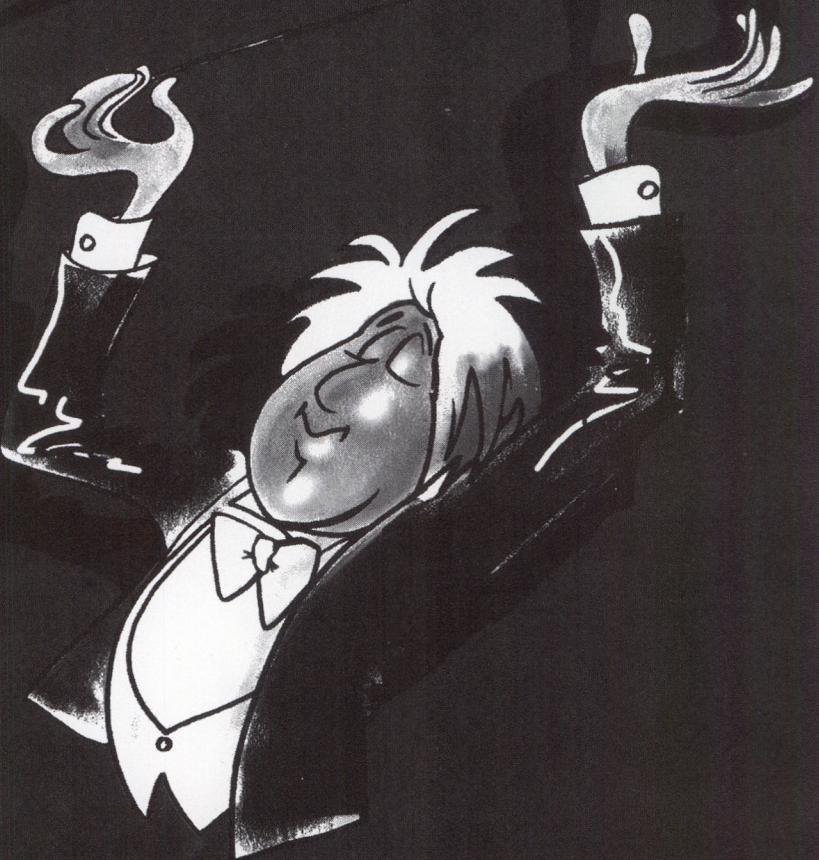


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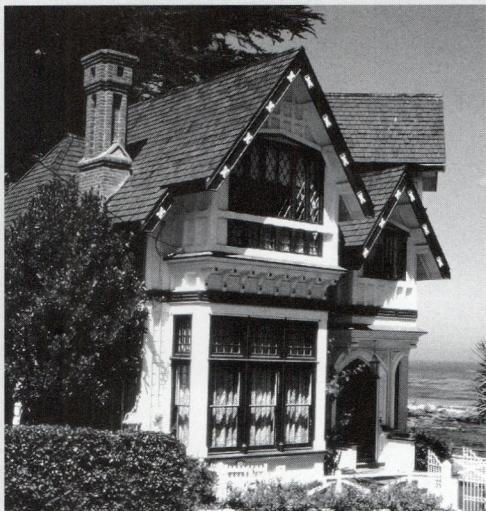
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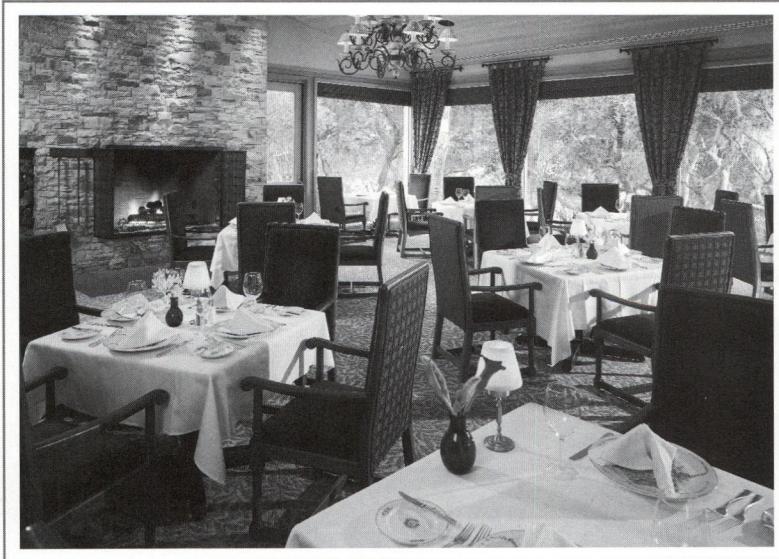
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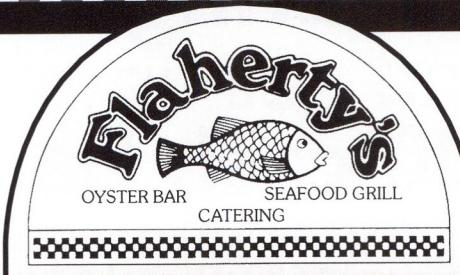
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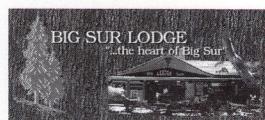
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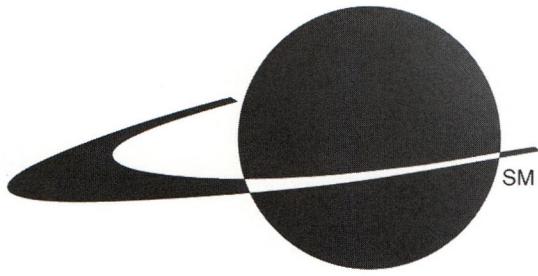
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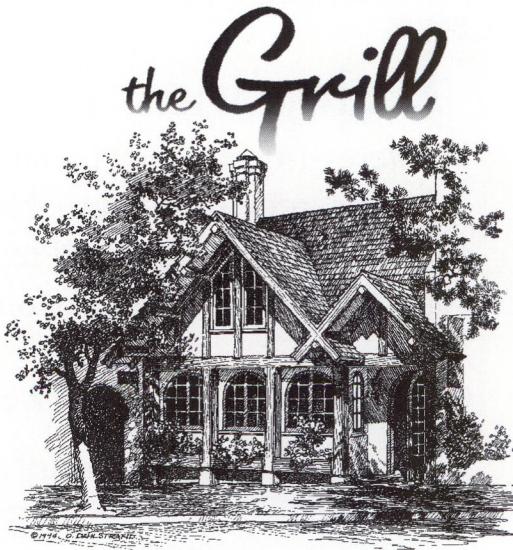
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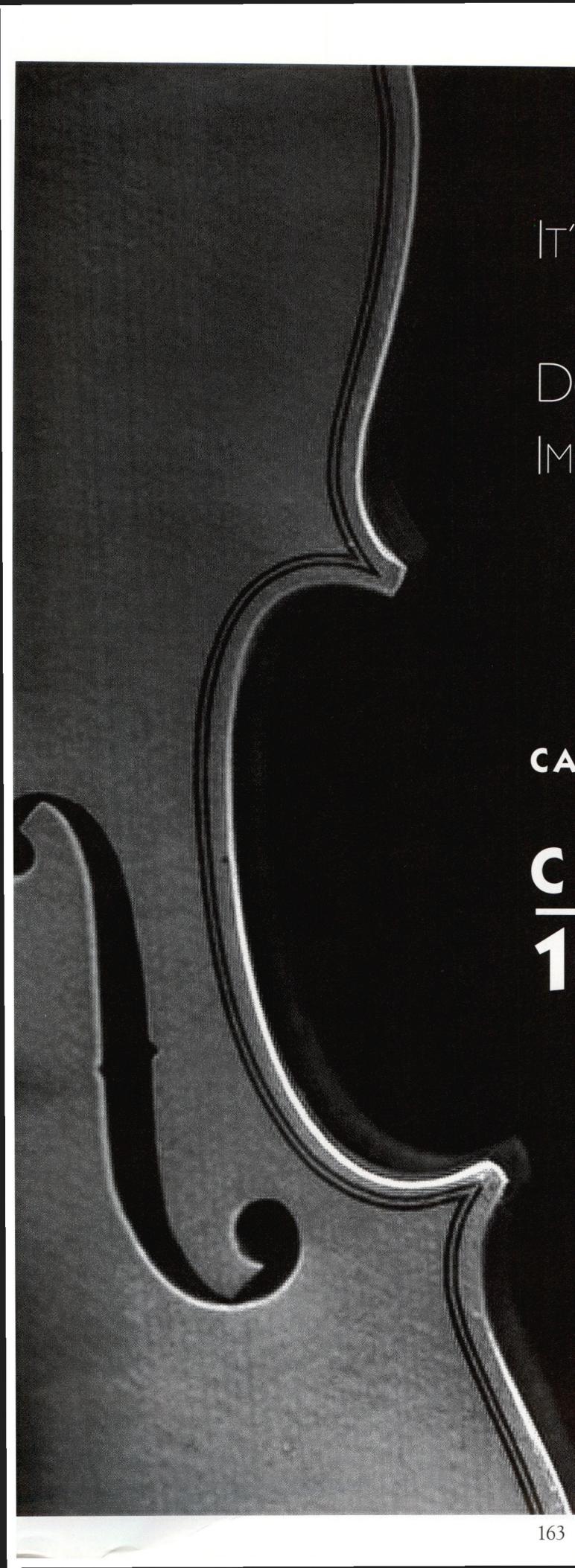
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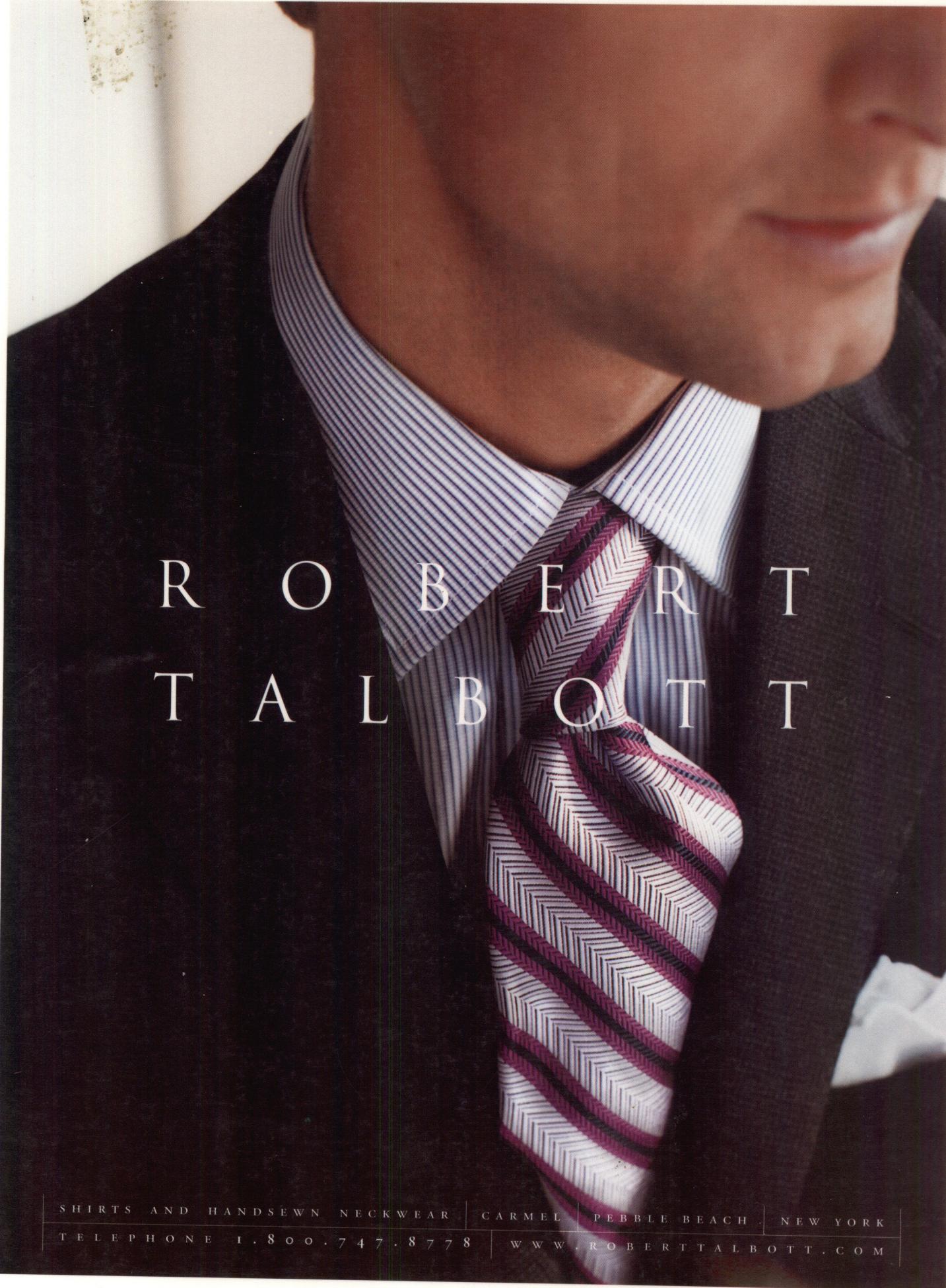


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